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THE THEATRE GOERS' GUIDE

List of West End Theatres open, with address, 'phone number, current attraction, and time of starting the performance.

ADELPHI (Strand).—"The Boy," 2 and 8. Gerr. 2665.

AMBASSADORS (West-st., Shaftesbury-avenue).—"The Wonder Tales," 2.30. Gerr. 4460.

APOLLO (Shaftesbury avenue). — "Inside the Lines," 8.15. Mon., Tues., Wed., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-str.-st). — "Dubbly," 2.15 and 8.15. Gerr. 3724.

CRITERION (Piccadilly-circus). — "A Little Bit of Fluff," 2.30. Wed., Thurs., Sat., 2.30. Regent 3345 and Gerr. 3644.

DALY'S (Leicester-square).—"The Maid of the Mountains," 8. Sat., 2. Gerr. 202.

DRURY LANE (Catherine-st., W.C.).—"Aladdin," 1.30 and 7.30. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"The Thirteenth Chair," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 314.

GAIETY (Strand).—"The Beauty Spot," 8. Wed., Sat., 2. Gerr. 2780.

GARRICK (Charing Cross-road). — "The Saving Grace," 2.30. Mon., Wed., Sat., Sat., 8.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue) — "The Willow Tree," 2.30. Mon., Wed., Thurs., Sat., 8.30.

HAYMARKET (Haymarket).—"General Post," 2.30 and 8.30. Regent 6030.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 2.15 and 8. Gerr. 1777.

KINGSWAY (Gt. Queen-street).—"When Knights Were Bold," 2.30 and 8.15. Gerr. 4032.

LYCEUM (Wellington-street).—"Seven Days' Leave," 2.30 and 7.45. Gerr. 7617-8.

LYRIC (Shaftesbury avenue). — "Romance," 8.15. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane).—"Peter Pan," 2. Thurs., Sat., 8. Regent 4466.

OXFORD (Oxford-street).—"The Better 'Ole," 2.30 and 8. Gerr. 3934.

PALACE (Shaftesbury - avenue). — "Pamela," 8. Wed., Sat., 2.

PLAYHOUSE (Charing Cross).—"The Yellow Ticket," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES'S (Coventry-street).—"Yes, Uncle," 8. Wed., Sat., 2. Gerr. 7482.

PRINCE'S (Shaftesbury-avenue).—"Carminetta," 8. Mon., Wed., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-avenue).—"Brewster's Millions," 8.30. "A Kiss for Cinderella," 2.30. Gerr. 9437.

ROYALTY (Dean-street). — "Billeted," 2.30. Thurs., Sat., 8.15. Gerr. 3855.

ST. JAMES'S (King-st., S.W.).—"Charley's Aunt," 2.30 and 8. Gerr. 3903.

SAVOY (Savoy-court, Strand, W.C.). "Alice in Wonderland," 2.30. "Private Secretary," 8. Gerr. 3366.

SHAFTESBURY (Shaftesbury-avenue).—"Arlette," 2 and 8. Gerr. 6666.

STRAND (Aldwych).—"Wild Heather," 8.30. "The Happy Family," 2.30. Gerr. 3830.

VAUDEVILLE (Strand). — "Cheep," 8.15. Tues., Wed., Thurs., Sat., 2.15. Gerr. 3615.

WYNDHAM'S (Charing Cross-road).—"Dear Brutus," 8.30. Tues., Wed., Sat., 2.30.

VARIETY THEATRES.

ALHAMBRA (Leicester - square). — "Round the Map," 8.15. "Bluebell in Fairyland," 2.15.

COLISEUM (Charing Cross).—Violet Vanbrugh, Grock, Lydia Kyasht in ballet conducted by Sir Frederic Cowen, Marguerite Sciaffici, &c., &c., 2.30 and 8. Gerr. 7541.

EMPIRE (Leicester-square).—"Here and There," 2.30 and 8.30. Gerr. 3527.

LONDON HIPPODROME (Cranbourn-st.).—"Zig-Zag," 2.30 and 8.30. Gerr. 650.

LONDON PAVILION (Piccadilly-circus). —"Any Old Thing," 2.15 and 8.15. Gerr. 3895.

PALLADIUM (Argyll-street, W.).—Little Tich, Ernie Lotinga and Co., Neil Kenyon, Bransby Williams, Vernon Watson, Amy Evans, Bessie Clifford, Sam Barton, Oswald Bemand, Frank L. Gregory Troupe, 2.30, 6.10, and 9. Gerr. 1064.

By an inadvertence, the name of the youthful exponent of John in "Peter Pan" was omitted from our notice last week. The part was played by Master Pat Kay, who gave an excellent performance, full of boyish fun.

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The British Remedy.

Owbridge's

Lung Tonic

For COUGHS and COLDS

FIRST NIGHTS OF THE WEEK.

"YES, UNCLE!"

Musical Comedy, in Two Acts, Written by Austen Hurgon and George Arthurs, and Founded on José G. Levy's version of "Le Truc de Brésilien," Music by Nat. D. Ayer, Lyrics by Clifford Grey, Prince of Wales, Dec. 29.

George Bellany Dighton....Fred Leslie
Robert (Bobby) Summers ..... Leslie Henson
Gustave ..... Victor Gouriet
Lucien Gapour ..... Henri Leoni
Brabazon Hollybone .. Davy Burnaby
Joan ..... Margaret Bannerman
Mabel Mainering ..... Julia James
Diablo Casablanca .... Robert Nainby
Lolita ..... Alexis Bassian
Nichette ..... Lily St. John
Baptiste ..... Frank Hector
Hyacinth ..... Norman Griffen
Napoleoni ..... Douglas Byng
Bebe ..... Gladys Homfrey

"*Think . . . of . . . me* when-the-*band* is playing-and-the . . ." Undiluted Ayer, that air. Wish I could get it out of my head now, though, while I tell you about the new Grossmith-Laurillard show that first saw the (lime) light last Saturday night. Although the theatre was the Prince of Wales', the unmistakable Spirit of Gaiety entered in with audience and company, and settled right down to stay. "Yes, Uncle!" is taken "from the French," and that means, of course, a plot with a Palais-Royal complexion, composite of bedrooms, "nighties," and embryonic naughtiness, but toned down and turned about divertingly by the authors, Messrs. Hurgon and Arthurs, who have managed in the process to fit every one of the popular favourites in the cast with a part to suit.

The story goes like this: There's an artist, George, and his other name's Fred Leslie, and if he draws as well on paper as he does on the boards, he'll do as a "dauber." He's in love with his wife, Joan (Miss Margaret Bannerman). Fact! But before he married her there was another, the black-eyed Lolita (Miss Alexis Bassian). Her voice is so sweet in a Carmenesque duty. "Beware," that you wonder why she got left. Later you find she had a Carmenesque temper, too, likewise a further drawback in a father of fearful fame, Diablo Casablanca (Mr. Robert Nainby), who owns an unprepossessing habit of sticking you full of daggers at odd times—and in odd places. Lolita, hunting her quarry, tracks George to his studio, where we get one of the brightest ideas in stage-craft (by Owen) that has been seen for a long time. Curtains drawn up reveal one whole side of the studio filled in with a beauteous bevy of green-gauze-gowned sea nymphs posing for a picture in a golden galley. (This got a round of applause on its own.) Arrives Lucien, an amorous Zouave (that fine singer Mr. Henri Leoni), in love with the studio maid, Nichette (Miss Lily St. John), and together the two sing that ear-haunting, march-rag sort of number, "*Think . . . of . . . me* when the *band* is *playing*," that once heard is never to be got rid of. You've simply got to hum it when you hear it, or try to. Everyone did on Saturday. The chorus of dainty girl-Zouaves are a pretty sight, stepping rhythmically round the lovers and the stage in time to "*Think . . . of . . . me*," &c.

Well, George wants to go to the Quat'z'arts ball to meet and square Lolita; Joan also wants to go, having quarrelled with George, to meet a Count de la Rivière; and both want to take French leave, as it were. So George deposits his friend Bubby in his bedroom during his absence, and Joan leaves her chum, Mabel, to do deputy for her. When long-absent Uncle Brab turns up unexpectedly, and routs the two locums out of their lairs, there is the usual mix-up that is probably but a faint echo of the situation's development in the original. Anyhow, it spares British blushes. Everyone arrives at the Quat'z'arts ball (a charming setting, this, by Maro Henri) in time for the straightening out. Joan's Count was George after all—you'd never have guessed that! Lolita gets Uncle Brab, and Bobby pairs with Mabel. (A brilliant bit of wordless acting by Mr. Norman Griffen as a gone-over-at-the-knees waiter deserves a special word here.)

A very taking number, "Widows are wonderful," is delightfully sung by Miss Julia James, always clever and charming as Mabel; and there are two good songs, "Carry on the good work" and a mock old English "Nonny No" ditty for Mr. Leslie Henson, whose Bobby, brilliant from start to finish, once more proves him a comedian of infinite laughter-making resource; and the topical duet, "Would you believe it?" so poignedly pattered by Bobby and Mr. Dave Burnaby's ripely humorous Uncle Brab; besides several dainty numbers for the "beauty chorus," who are as well worth looking at as are their exceedingly tasteful and beautiful dresses—and that is saying a great deal. Then there's a really smart bit of burlesque of a "grand" opera finale, à la the famous "Faust" trio. And let's see, how does the waltz go? La-la-la . . . no, that's not it. La-ri-ra. Can't quite get it. What's that? No! that's that everlasting "Think . . . of . . . me when the band is p'aying . . ." Aha! you've got it, too. Catching? Rather!

KATE SEARLE.

The Old Vic.

Next week, at the "Old Vic," "The School for Scandal" will be played on Monday, Wednesday, and Friday evenings and on Wednesday afternoon. Two performances of the nativity play, "The Star of Bethlehem," will be given on Tuesday, the 8th, at 2.30 and 8 p.m., and a special matinée of "A Christmas Carol" and "A Naval Review of Reviews" on Thursday.

"SLEEPING PARTNERS."

A "Garden of Eden" Episode, in Three Acts, Adapted by Mr. Seymour Hicks from the French of Sacha Guitry, Produced for the First Time at the St. Martin's Theatre on Monday, Dec. 31.

He ..... Mr. Seymour Hicks
She ..... Miss Madge Lessing
The Husband ... Mr. Stanley Turnbull
The Servant ..... Mr. William Home

Mr. Seymour Hicks has ingeniously adapted this comedy from "Paisons an Rêve," one of the great successes of the year in Paris. "Sleeping Partners" might be taken as the model of future "eternal triangle" plays. Not that it is by any means from the purely technical point of view a model comedy, but it has a directness of aim, an economy of purpose, which distinguish it from practically all other plays of the same type.

From the middle of the first act until well into the third act, indeed, it concerns

[*Photo., Lallie Charles.*

MLLE. LYDIA KYASHT.

only the pair He and She, and the second act, with the exception of the last few minutes, has to do with He alone. This would be a weakness in the play were it not so perfectly acted by Mr. Seymour Hicks. As it is, not a moment of it should be dispensed with.

He is waiting for Her to fulfil the promise, hesitatingly given, to visit him for an hour in his flat. Her husband is dining out with a "business" friend from the Argentine. So much has been gathered from the first act.—"Will she come?" For nearly half-an-hour He asks himself the question, and answers it in dozens of conceivable ways; works himself into a nervous tension, slangs the telephone, shams indifference, and so on. She does come, however, but only to faint from sheer nervousness in his arms. Distractedly he administers what purports to be sal volatile, but is really a dose of his sleeping draught. She sinks into blissful slumber on the couch, and He, who was to have been her lover, becomes her night watchman, settles down for the night on a chair beside her. Thus they are discovered next morning by his man. She is, of course, almost hysterical on discovering her plight, but he blesses Fate and Father Morpheus that have thrown them together. Nobody can believe their innocence, so divorce, marriage—happiness! But her husband is large and strong, she insists, and of a jealous nature, and then the familiar voice is heard outside. Here the situation develops into farce, for the husband has been out all night too, and has called for advice. With the wife safely hidden in the bathroom, a fictitious telephone message is sent to her to come to her husband at once. A story of a heart attack is to account for his absence, but on her "arrival" the husband plays the game so well that sal volatile has again to be administered. This time there is no hesitation about the sleeping draught. The husband drops off happily to sleep, leaving He and She together. Contrary to expectation, however (this being an English version!), She leaves him with his new sleeping partner, a bearded one this time.

A bare recital of the plot can give no indication of the gaiety and piquancy of the thing, or any idea of the deliciousness of the love-making scenes between the two. He, so frank, impetuous, expectant—and She, hesitant, timorous, and would-be adventurous. The play is so slightly and neatly written, the wit is never forced, and from the lips of Mr. Seymour Hicks all the clever lines fall quite naturally. Indeed, it is his triumph. His acting is a fine, restrained piece of comedy work, and it is difficult to think of another actor who could carry off the one-man performance in the second act with such éclair. Miss Madge Lessing is delightful throughout, equally good as the hesitant little adventuress in the first act, as she is the hysterical wife in the last. The trio is admirably completed by Mr. Stanley Turnbull as the husband. The minor part of the servant is adequately filled by Mr. William Home.

Mr. Matheson Lang gave a matinée dramatic entertainment in the Albert Hall, Stirling, on Saturday, before a large and fashionable audience. A handsome sum was realised for Red Cross purposes.

THE COLISEUM.

"CUPID'S CONSPIRACY."

Comedy-Ballet, by Sir Frederic Cowen. Produced at the London Coliseum on Monday, December 31, 1917, Conducted by the Composer.

The Mother ..... Elsa Ciere
The Daughter ..... Mlle. Lydia Kyasht
The Maid ..... Miss Hilda Bewicke
The Lover (as Dancing Master) ..... M. Alec Gondin
The Real Dancing Master ..M. Michell

Charmingly simple in story and dressed in the eighteenth-century period, the ballet affords Mlle. Lydia Kyasht some happy moments on her return to the Coliseum. There is perfect harmony between dancing, place, and music, and there are passages that fill one with momentary thrills. Mlle. Ciere is again with Mlle. Kyasht, and has an excellent comedy part, to which she does the fullest possible justice. Her moments of sleepiness she makes particularly funny. Miss Hilda Bewicke is attractive as the Maid. M. Alec Bondin is still an excellent dancing partner. In this comedy-ballet Mlle. Kyasht acts as well as dances, the ever-changing expressions of her face filling each momentary pose of her body and interpreting the actions of all upon the stage in a wonderful manner.

"THE WOMAN ON THE WINDOW-SILL."

A Play, in One Act, by Michael Orme, Produced for the first time in London at the Coliseum on Monday, December 31, 1917. First produced in Birmingham on June 18, 1917.

Sir Bannister Praede ..Frank Esmond
Rupert Steen ..... Farmer Stein
Corbett ..... Clifford Heatherley
Lady Penelope Praede..Violet Vanbrugh

The action of the play takes place in the study of Sir Bannister Praede's house in Mayfair, the windows of which are being cleaned by a war worker of the gentler sex, who presents a back view of a happily-fitting suit of khaki to the audience on the rising of the curtain. Sir Bannister (of the War Office) is complaining to his servant because the papers on his desk have been disturbed in the process of dusting. Corbett denies having touched them, and declares that no one has been in the room excepting Rupert Steen and the window-cleaner, who is still cleaning the windows. The complaint over, Sir Bannister is alone with the window-cleaner, whom he discovers to be his wife, from whom he is separated. She has chosen this means to obtain an interview with him in order to ask him to stop the marriage arranged between their daughter Margery and Rupert Steen, whom she denounces as a German spy, who is making love to their daughter only for the purpose of stealing from Sir Bannister certain secrets and plans. Bannister, of course, thinks his wife is crazy, but, on her threatening to yell out of the window and enlighten the aristocratic world of Mayfair that Sir Bannister's wife is a window-cleaner, he agrees to leave the study while Steen is alone there, watched by Lady Penelope. Her ladyship waits, watches, and captures Steen in the act of tracing a plan, abstracted from her husband's desk. There is wrestling, screaming, a revolver, a door burst open, and the German spy is captured by Lady Penelope, who hangs on to his foot for dear life as he is about to make his escape through the window. It is all very exciting, if rather of the cheap order of fiction. Miss Violet Vanbrugh was very attractive in her garb as a window-cleaner, and her acting is splendid. She gets in some surprising touches of comedy in the most dramatic moments, and all London should see her. Mr. Frank Esmond, Mr. Farmer Stein, and Mr. Clifford Heatherley are excellent.

A new turn in the bill on Monday was Dan'l Scott, who is a really very refined Scotch comedian with a good voice. In the fullness of time Dan'l Scott will be top of the bill at the Coliseum, when he will be, perhaps, good enough to remember what I said of him on the last day of the year 1917.

Nevetti, the famous tenor from Milan Opera, is here to remind us how the Coliseum audience love magnificent voice and music, and The Great Wieland gives of his utmost in both dexterous and humorous entertainment. Every audience, everywhere, loves Wieland.

Marguerite Sciaffici, in "The Maid of France," by Harold Brighouse, continues in the programme, and Mr. Norman Page is doing excellent work as the Cockney-British soldier. The part is a capital creation.

Dalmere's Circus, Greek, and Great and Good continue in the bill.

ALFRED BARNARD.

Children's Plays at Manchester.

The Christmas attraction at the Gaiety Theatre, Manchester, playing successfully twice daily, is the charming fairy play, "Where the Rainbow Ends." The principal juveniles are Phyllis Boarke (Rosamund), Little Jack Sanders (Crispian), Alma Barnes (Betty), and Eric Burchell (Hunter), all clever and experienced; while the grown-up parts are filled by Messrs. Jerold Robinshaw, H. R. Hignett, Tom Heslewood, Archibald McLean, and Ernest Mullin; and Misses Frances Wetherall and Grace Scoppins.

At the Midland Theatre children are being entertained by admirably-staged performances of "Pinkie and the Fairies," with Renée Mayle at the head of a clever and merry company of players. This production is taking its fair toll of public patronage, as it well deserves to do.

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Newman, Misses	0	5	0
Ennals, Mr.	0	5	0
Layton, Dr.	0	2	6
Lewis, Mrs. W.	0	2	6
Lewis, Mr. G.	0	2	6
Pritchard, Mrs.	0	2	6
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COUNTY THEATRE, READING.
March 18, 25, April 1, May 6, 20, June 10, on.

OPERA HOUSE, LEICESTER.
May 20, Aug. 12, 19, Sept. 2, 9, 16, on.

ROYALTY THEATRE, CHESTER.
June 10, Aug. 19, Sept. 2, 9, 16, 23, on.

HUDDERSFIELD.
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Good Revues, Twice Nightly.

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WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
March 18, April 1, 29, May 20, July 1, 8, 22, on.
GRAND THEATRE, LUTON.
April 1, May 27, July 22, on.
THEATRE ROYAL, CANTERBURY.
Wire for Jan. 14 and 21 (through obliging), Feb. 18, March 4, 11, April 8, on.
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MANAGER, J. E. BULL.
WANTED, First-class West-End Attractions only for Feb. 25, on.

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WANTED, High-class Attractions only, once or twice nightly; bookings include "Peter Pan," "The Better 'Ole," "Bubbly," Martin Harvey, "Bing Boys," "High Jinks," Violet Vanbrugh, "The Invisible Foe," "The Yellow Ticket," Carl Rosa Opera Company.
Apply, S. C. DORRILL.

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WANTED, Big Musical Attractions, Feb. 11, March 11, 18, April 29, May 6 (three nights only), May 20, 27, June 3, 10, 17, 24, on, with exceptions. Must be first-class attractions only.
ALFRED MANNERS, as above.

Grand Theatre, Rhyl.
Now pencilling dates for Summer Season, 1918, Easter, Whit., July, Aug., Sept.
WANTED, good-class Companies.
SAMUEL THORNLEY, Manager.

WANTED, Good Attractions, Feb. 4, 11, and 25, onwards.
CLAUDE BOULBY,
Music Hall,
Inverness.

Royal Court Theatre, Wigan.
WANTED, First-class Attractions for February 18, 25 (?), March 4, 25, and Easter week, onwards. Forward particulars, &c., to WORSWICK, Wigan.

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Victoria Opera House, Burnley.
WANTED, First-class Attraction (not revue) for Jan. 7.
Wire, HORNER, Burnley.

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KING'S THEATRE, GAINSBOROUGH.
Vacant first three nights of each week, Jan. 7, 21, Feb. 25, March 4, 11, 18, April 8, 15, 22, 29, onwards, with exceptions.
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G.T., DUBLIN.
O.H., BELFAST, March 4.
O.H., CORK, April 1, 15, May 6.
G.T., SWANSEA, March 18, April 8, 22.
L.T., NEWPORT, April 1, 15.
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Monday next, Jan. 7, and 28.

Wire. Wire. Wire.

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WANTED, Companies.
Jan. 7 and 28.
Wire for Jan. 7.
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First-class Twice Nightly Pantomime.

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WANTED, Jan. 28, on.
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Established at the Theatre Royal, Edinburgh, 1891, and still running merrily.
Whitehaven next.

"Under Two Flags" and "East Lynne."
Full production carried. Mr. Frank Fenton as Bertie Cecil and Archibald Carlyle.

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"Adams and Eves."
Can take the money if any about.
"Adams and Eves."
Company of 20 competent artistes, including Chas. E. Paton.
"Adams and Eves."
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"Adams and Eves."
This, Hip., Sheerness. Next, Hip., Colchester.
Coms., CHAS. E. PATON, en route.

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"CINDERELLA,"
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"CINDERELLA,"
AND THE LITTLE GLASS SLIPPER.
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40 Artistes.

All-Star Company.
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Enormous Successful Production at the
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Return Week of Jan. 21, 1918.

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With all good wishes for the success which I feel is assured, I am, with the season's compliments,
Yours sincerely,
JOHN GAFFNEY.

WANTED,
WANTED,
WANTED,
WANTED,
WANTED,

Owing to change of Dates,

Weeks of Feb. 4 and 11.
Weeks of Feb. 4 and 11.
Weeks of Feb. 4 and 11.
Weeks of Feb. 4 and 11.
Weeks of Feb. 4 and 11.

OFFERS INVITED,
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I am open to negotiate with Proprietors of First-class Theatres
For Production Next Christmas.

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This week, Theatre Royal, Ashton-u.-Lyne.
Next, Theatre Royal, Stockport.

WANTED, WANTED, WANTED,
JANUARY 21.
JANUARY 21.
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Fourth Year Present Management,
Martin Henry's
Famous Farcical
Comedy Company in
The Two Funniest of all Farces,
"THE GLAD EYE."
"WHO'S THE LADY."
28th consecutive week of present tour.
WANTED, Feb. 4 (North).
Full productions carried.
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Star Cast. Beauty Chorus. 3 Scenes.
Wire or write, TAYLOR, Alhambra, Stourbridge.

Mr. and Mrs. Ernest Vaughan's Co.
"The Little Grey Home in the West."
"The Little Grey Home in the West."
"The Little Grey Home in the West."
"The Little Grey Home in the West."
By Mrs. F. G. Kimberley.

WANTED, Jan. 14, 21. Jan. 14, 21.
Jan. 14, 21.
Jan. 14, 21.

ERNEST VAUGHAN.
T.R., Breck-rd., Liverpool. Next, Palace, Weston-super-Mare.

"ROLL OF HONOUR."
WANTED, Jan. 21 and 28 for this Enormous Attraction.

Wire. Wire. Wire.

ARTHUR HINTON,
this, T.R., Barnsley;
next, T.R., Scarborough.

THEATRES WANTED.

Lionel Rignold and Charles Macdona's "Diplomacy" No. 1 Co.

WANTED, Easter, April 29, May 20. Once or twice nightly.
CHARLES MACDONA,
29a, Charing Cross-rd., W.C. 2.

Charles Macdona's "Pygmalion" Principal Company.

WANTED, Feb. 25, March 4, 11, and Easter.
Complete production carried.
Once nightly only.
CHARLES MACDONA,
29a, Charing Cross-rd., W.C. 2.

WM. DE-LACY'S ENTERPRISE.
"A DAUGHTER OF THE SLUMS."
"A DAUGHTER OF THE SLUMS."
"A DAUGHTER OF THE SLUMS."
One of the best Comedy-Dramas Touring.
Everything carried.
Printing Ready.

WANTED, Jan. 7.
Jan. 7.
Jan. 7.
Jan. 7.

Jan. 14, on.
Jan. 14, on.
Jan. 14, on.

Wire,
DE-LACY,
Royal Veteran Hotel, Salford.
CHANGE OF BILL IF REQUIRED.

MR. JACK McKENZIE'S COMPANIES.

"THE DAIRYMAIDS."

A Musical Play by Robert Courtneidge and A. Thompson.

By arrangement with Messrs. Macdonald and Young.

Entire production carried.

First-class Company and Full Chorus.

WANTED, Spring Dates, March 25, on.

"BABES IN THE WOOD."

A Phenomenal Success at the Theatre Royal, Worcester. Refer Arthur Carlton, Esq.

Open to arrange Good Theatre for next season.

"CINDERELLA."

Open to arrange for next season.

All coms.,

JACK McKENZIE,

Theatre Royal, Worcester.

MR. FREDERICK HARRISON'S HAYMARKET PRODUCTIONS.
All the actual Haymarket Theatre Scenes.

"FISHPINGLE."
WANTED, March 18, 25, April 1, 29.
"THE WIDOW'S MIGHT."
Vacant Feb. 11, 18, March 18, April 8, May 27.
"MR. JUBILEE DRAX."
Vacant March 25, May 13, June 3.
"QUINNEYS'."
Vacant Aug. 5, 12, Sept. 2, 9, and certain on, including Christmas, 1918.

EADE MONTEFIORE.
Dec. 31, H.M. Theatre, Carlisle;
Jan. 7, Haymarket Theatre, S.W.

Richard Oliver and Co. in
"My Lady Betty."
"My Lady Betty."
"My Lady Betty."
A Romantic Comedy Episode of 1770, by Vincent Gordon-Correlli.
Moss, Stoll, Controlling Tours, &c.
WANTED, April 1, 8, 15. Wanted, April 1, 8, 15. Wanted. Newcastle district or Midlands. This, Hip., Eastbourne. Next, Empire, Southend.

WANTED, Theatres, for Criterion Comedy, "The Mollusc," also "Cousin Kate." WYLIE THOMPSON, Theatre Royal, Barnstaple.

Frank Lindo
and
Marion Wakeford,
in
"Home, Sweet Home."
The greatest of all Domestic Dramas.
WANTED, Jan. 21 (?),
Feb. 4, 11,
and various later.
Address, FRANK LINDO, 47, Ackers-st., Manchester.

J. FORBES KNOWLES' REPERTOIRE COMPANY.

"THE GAYEST OF THE GAY,"
"THE STEPMOTHER,"
"DAVY GARRICK," "SAPHO,"
"EAST LYNNE," &c.

WANTED, Jan. 14, 28, Feb. 11, 18, 25, March 11, and on.
Wire for Jan. 14 and 28.

One play or more per week.

KNOWLES, Victoria Theatre, Broughton, Manchester; next, Palace, Nelson.

FREDERICK G. LLOYD'S OPERA COMPANIES.

WANTED, Feb. 11, onwards.
Wanted, Feb. 11, onwards.
Wanted, Feb. 11, onwards.
Wanted, Feb. 11, onwards.
Wanted, Feb. 11, onwards.
Wanted, Feb. 11, onwards.
Wanted, Feb. 11, onwards.

"LA POUPEE."

(Once or twice nightly.)
London district preferred.
Exceptional Cast,
Exceptional Cast,
including
Stella Gastelle, Harry Parker,
The Gresham Singers.
Powerful Chorus of 40.
Apply,
ROBERT ARTHUR,
Eccentric Club,
Ryder-street, St. James.

"Wild Heather."
The successful play now running at the Strand Theatre.
WANTED, opening date, Feb. 11, and various dates on, for Spring and Autumn.
Apply,
HORSFIELD AND WOODWARD,
102, Charing Cross-road, W.C. 2.
'Phone: Regent 5780.

"BUBBLY."
The Successful Musical Production now playing to phenomenal business at the Comedy Theatre.
WANTED, Jan. 14.

"MISS SIMPLICITY."
Featuring Albert Bruno.
A first-class Musical Comedy Revue.
Wanted, Jan. 7 and 21.
Wire, W. FOSTER HORSFIELD,
102, Charing Cross-road, W.C. 2.
'Phone: Regent 5780.

THEATRES WANTED.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY.

"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
DIRECT FROM THE SAVOY THEATRE, LONDON.
DIRECT FROM THE SAVOY THEATRE, LONDON.
DIRECT FROM THE SAVOY THEATRE, LONDON.
DIRECT FROM THE SAVOY THEATRE, LONDON.
DIRECT FROM THE SAVOY THEATRE, LONDON.
DIRECT FROM THE SAVOY THEATRE, LONDON.

WANTED, First-class Theatres, Feb. 11 and 18.

March 4.

April 1. April 1.

Address, CECIL BARTH, Savoy Theatre, London.

The Success of the Year.
"The Jeffersons."
By Vincent Douglass.
Wilfred Shine, in his original character, and excellent company.
WANTED, Feb. 11 (to precede Dewsbury), March 18 (between Barrow and Oxford), April 1, 8, 15.
First-class offers only.
Apply,
A. DOUGLASS,
Winter Gardens, New Brighton.

"BLACK SHEEP OF THE FAMILY."

WANTED, Jan. 14 and 21.

Only Wanted Dates until Whit.

Wire. Wire. Wire.

ARTHUR HINTON,
this, T.R., Barnsley;
next, T.R., Scarborough.

"Ann" (6th year) and "Beecham" (3rd year).
WANTED, Jan. 7, March 11, April 1, 8. Wire, CRICHTON, 12, Electric-mans., Brixton, S.W.

"The Broken Trail,"
"The Broken Trail,"
"The Broken Trail,"
"The Broken Trail,"
"The Broken Trail,"
"The Broken Trail,"
By Wilson Howard.
WANTED, Jan. 14 and 21.
MAUD WARBURTON
as Molly McCalfe, the Gal.
Harry Colbeck as Monty.
WILSON HOWARD as the Canadian.
(their original creations).
Rowland Willis, Frank Lorraine, Nina Malham, and a first-class company.
A Novel Play! Dramatic, yet humorous. More laughs in one scene alone than in some revues.
A Superb Production.
WANTED, through change of route, Jan. 14, and possibly Jan. 21.
Only vacancies this spring.
Refer H. Masterman, Esq., T.R., Castleford (turned money away nightly), L. Edwards, Esq., T.R., Leeds; F. Yearsley, Esq., Prince's, Bradford, or any theatre visited.
Wire or write, Grand, Doncaster; then, Gainsborough.

ERA ANNUAL.
50th (Jubilee) Year of Publication.
Among the special features are the following:—
"Romantic Plays in the Future."
By Doris Keane.
"Do Audiences Know Too Much."
By Weedon Grossmith.
Book your Advertising Space at once, before it is too late.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTES WANTED.

WANTED, for Long Tour, successful London Farcical Comedy, Young Lady of Ability; must be very pretty and good figure.
Plenty of Life and Go.
Able to play good part.

Photos., full particulars, age, height, figure, complexion, colour hair, salary, &c.,

FARCE, Box 797, "The Era."

WANTED, Tall, Handsome Lady Singer (look 40), for important, serious part in Musical Play, and two pretty girls for small parts (Dancers preferred). Write for appointment, BUNNY, c/o "The Era."

UNIVERSAL PRODUCTIONS COMPANY
23, Victoria-street, London, S.W. 1.
Telephone, 469 Victoria.
WANTED, open Monday, for Farcical Comedy, Character Actress, Juvenile Lady, Juvenile Gent.; also Artistes, all lines, for "The Night of the Party." Photos, lowest terms, as above. No callers.

DE WOLFE'S DIRECTION.
Gerrard 3623 157, Wardour-st., W. 1.
WANTED, Soprano, for high-class Musical Act.
Call or write.

WANTED, a First-class Leading Gent., Juvenile Gent., First-class Heavy Man, First-class Scenic Artist, Stock and Tour. Full particulars,
DENBILLE,
32, Charlotte-street, Oldham.

Mannix and Montefiore's
"A German Shell" Sketch Co.,
By J. J. Mannix.
WANTED, Irish Actor, tall, good appearance. Full particulars, terms, 54, Bellefields-road, Brixton, London, S.W.9.

WANTED, Light Comedian, sing and dance, musical comedy; also attractive Young Chorus Ladies. Call Thursday, 11 a.m. MARK BLOW, 21, Panton-street, Haymarket.

WANTED, robust Baritone; height about 5ft. 9in.; experience in harmony. R. CARTER, Royal Theatre, Loughborough, near Leicester.

ARTISTES WANTED.

TERENCE BYRON'S CO.
WANTED, 40 rehearse immediately, open Monday next, a good Actress-comma Actor for Character Old Man; Lancashire dialect. Also Juvenile Lady, young and pretty (to look 18); dialect not essential.
Also Char. Old Woman, to rehearse next week, open Jan. 14; Lancashire dialect.
Last three references (and, if possible, addresses), photo, with envelope to fit same for return, and terms, to TERENCE BYRON, Empress, Brixton. Next, Euston.

WANTED, for Revue, March, on, Prin. Comedian, Star Soubrette, Good Character Man, Musical Director, and Chorus Ladies. Photo., full partics., Box 825, "The Era."

"The Better 'Ole" Tours.

WANTED, Ladies and Gentlemen (all lines for the above). Please apply personally to the Islington Empire, Thursday next, 11.30 to 12.30, FRED FREDERICKS.

WANTED, Ladies and Gentleman to rehearse at once for Stock; money guaranteed. Wires will be refunded and parts arranged if required. E. H. WEBB, Playhouse, Faversham.

Mr. Martin Henry,
19, Bow-st., London, W.C. 2.
WANTED, Full Companies for
"THE GLAD EYE."
"WHO'S THE LADY?" Farce.
"MR. WU," Drama.
"HONI SOIT," Revue.
"SWEET LAVENDER," Comedy.
Fullest possible particulars, parts played, age, height, photos. (ladies state complexion, figure), salary, letters only.

WANTED, Attractive Young Lady, small parts and general understudy; long tour, well-known farce. Particulars, photo., salary, &c., UNDERSTUDY, Box 796, "The Era."

WANTED, Tall Chorus Ladies for Revue Dancers, immediately. Apply, EDELSTEN and BURNS, Ltd., 25-27, Oxford-street, London.

WANTED, good Chorus Girls for Revue, "Night of Brightness." TAYLOR, Marina Theatre, Lowestoft. Next, Collseum, Shoreham.

WANTED, good, smart Chorus Ladies for Musical Comedy and Revue. Apply, GEORGE LESTOCQ, Reynold's House, 5, Great Newport-street, W.C. 2.

WANTED, Chorus Girls: smart, good looking, and experienced, for West End productions, revues, musical comedy, &c. Apply M. Y. OLNEY, Stage Door, London Hippodrome, 12 noon and 5.15 all this week.

WANTED, Male Choristers, for first-class touring company. Salary £2 to £2 10s. to suitable applicants. Box 793, "The Era."

WANTED, Child Toe and Speciality Dancer; must be clever; licensed age. Full particulars and photograph, Box 800, "The Era."

WANTED, immediately, Child Actress; able to sing and dance; preference given to girl able to play piano. Age, exact height, refs., to GEM LLOYD, 26, Wellington-road, Edgbaston, Birmingham.

WANTED, at once, for Operetta, good male singers; discharged soldiers preferred. Apply by letter, WM. J. WILSON, 107, Shaftesbury-avenue, W. 1.

ARTISTES' WANTS.

WANTED, by MISS LILY ASH, first-class Revue, Sketch, &c.; versatile, experienced artiste; good voice (soprano); perfect knowledge French; character and eccentric comedy a speciality. Coms., 2, Leopold-grove, Blackpool.

CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, immediately, clever C. P. Artistes, Comedian-Producer, Soprano, Comedienne, Soubrette and Dancer and Light Comedian and Dancer, also Pianist-Entertainer. Rehearse next week. Commence Jan. 14. Wire or write, ROBERTSON, Glenholme, West Green-rd., Tottenham, N.

PANTOMIME ARTISTES WANTED.

WANTED, good Comedian, capable of playing Dames; also Pianist-Conductor for Pantomime Tour of 8 weeks.

References and particulars to

YOUNGE,
King's Theatre, Oswestry.

WANTED, immediately, Clever Comedian for Idle Jack (bigger the better) and Fairy Queen. Photo., full particulars, Box 824, "The Era."

WANTED, Smart, Refined Chorus Ladies, Revue to follow. Those played before in my companies also communicate. Photos., full partics., VENTOM SWIFT, Hippo., Chesterfield; next week, Empire, Rotherham.

AMATEURS, PUPILS, ETC., WANTED.

URGENT AND IMPORTANT.
WANTED, by Mr. William Pearce, the well-known Manager, Author-Composer and Theatrical and Variety Agent (licensed L.C.C.), Beginners (no experience), to train in spare time. Lessons by post. Highly recommended. Original testimonials shown. Become famous. Acting, Elocution, and Singing Lessons given. Low terms. Weekly payments. Avoid incompetent imitators. Train under a Professional of nearly 30 years' experience. Write, MR. W. PEARCE, 23, Colet-gardens, West Kensington, London, W. 14.

WANTED, Beginners, Amateur. Those wishing to take up Stage (all branches) or Cinema. Everything supplied. Advice free. Dancing taught; private tuition; children prepared. Call or write, from 5 to 8, WARD, 155, Willesden-lane, Brondesbury.

MISCELLANEOUS.

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.
WANTED, Stage Manager, must be first-class reliable man (ineligible or discharged); thoroughly used to twice-nightly variety. Apply, stating experience, references and terms, to W. A. JACKSON, Hippodrome, Warrington.

WANTED, Assistant Manager for first-class provincial theatre; must be thoroughly experienced and energetic and possess good record. Write, in confidence, stating age, positions held, references, and salary required, to "S. W.," c/o Stoll Offices, Coliseum-buildings, W.C. 2.

THEATRE ROYAL, MIDDLESBROUGH.
WANTED, an Electrician, to commence at once; to a suitable man a long comfortable engagement all the year round.
Terms and references to
J. C. IMESON, as above.

MISCELLANEOUS.

WANTED, shortly, for Picture and Variety House near Glasgow, a responsible and experienced Manager. Address, with full particulars, Box 826, "The Era."

WANTED, First-class Electrician, to take charge of plant, as Chief (Manchester). Knowledge of theatrical work an advantage. "Blenheim," Dawlish-road, Chorlton-cum-Hardy, Manchester.

WANTED, a non-eligible practical Stage Carpenter, electrician also, able to operate and capable of taking entire charge of back of house and heating apparatus, &c.; permanency for right man. Apply, stating wages, MANAGER, Royal Artillery Theatre, Woolwich.

WANTED, Carpenter (resident), bench hand, also Property Man. Age, references, salary, E. GRAHAM-FALCON, County Theatre, Bedford.

WANTED, good Agent, also Carpenter and Property Master. Call Thursday, 11 a.m. MARK BLOW, 21, Panton-street, Haymarket.

WANTED, Stage Carpenter and Wife to live in flat adjoining theatre; permanency to respectable, willing, and useful couple. Full details to A. DOUGLASS, Winter Gardens, New Brighton.

WANTED, good Carpenter, immediately, to tour few weeks. DOUGLAS, Winter Gardens, New Brighton.

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.
WANTED, Dayman, able to billpost and work on stage at night (ineligible or discharged). Apply, with references and terms, to MANAGER, Hippodrome, Warrington.

WANTED, smart, energetic man; take charge advertising; also generally useful man. SAMUEL LLOYD, 70, Blenheim Gardens, London, N.W. 2

WANTED, a Baggage Man for small sketch, and play part (no speaking). Box 821, "The Era."

WANTED, a First-class Advance Agent for Tenting Season, commencing end of March. Apply, D. TAYLOR, 46, Dora-rd., Small Heath, Birmingham.

WANTED, smart, handy man, to make himself generally useful; must not be afraid of work, and one with knowledge of painting preferred.—Apply, stating fullest particulars, age, and wages required, MANAGER, Empire Palace, Wolverhampton.

WANTED Known, exn. Res. Stage Manager-Carp. desires a change; Res. offers in or near London preferred; 17 years' exp.; smart and active; finally discharged; used to variety, &c. Box 794, "The Era."

WANTED Known, Manager, Pictures and Variety; wife Orchestral Pianiste; at liberty. Highest references.—Box 812, "The Era."

WANTED Known, HARRY J. BRETT, disengaged owing to misunderstanding; my 20 years' experience and abilities as manager too well known to need comment. BRETT, 18, Binfield-rd., Stockwell, S.W. 4.

WANTED Known, C. STANLEY GORDON, Acting or General Management. References: Pitt-Hardacre (6 years' touring), Moreton and Heath (Panto., O.H., Leicester, last Christmas), T.R., Jarrow (finished last week). At liberty. Thanks Albert Douglas, Esq., for offer. 50, South-street, Jarrow.

WANTED Known, LUCAS STOCKTON, lib. Jan. 14, Management or advance, Res. or Tour. Late Gibbons, Chattell, Howard's. G.P.O., Horsham, Sussex.

WANTED, Eng., Practical Carpenter. Just finished six tours, Walter Howard, Esq. Musical Comedy, Revues, Dramas. MORGAN, 9, Wingfield-street, Peckham, S.E. 15.

MUSICIANS WANTED.

WANTED, Musical Director for Revue, immediately. Apply EDELSTEN and BURNS, LTD., 25-27, Oxford-street, London.

WANTED, Pianist Conductor, small orchestra, pictures and variety. Full particulars, references, &c., MUSICUS, Hippodrome, Gloucester. (Not for this hall.)

WANTED, good Pianist-Conductor for Revue; must be steady and reliable, and able to arrange. Apply, with references, age, and lowest terms, to Box 819, "The Era."

WANTED, Musical Conductor and Arranger, open at once.
W. PARDOE, "Cinderella" Pantomime, Royal Court Theatre, Wigan.
Tour and Revue.

J. McCall's Orchestras.
WANTED, for first-class twice nightly Cinema, exp. Pianist-Conductor; Solo Violin (Leader); 'Cello and Solo Cornet; permanency; open any time. Terms, age, refs., J. McCALL, M.D., 219, Grimsby-rd., Cleethorpes.

WANTED,
Violinist (rep.), lady or gent.
Must be good player.
MANAGER,
Palace, Bedford.

WANTED, Repetit. and Drummer. Open any time. Salary, &c., to M. D., Palace, Reading.

WANTED, Violin Repet., 'Cellist and Bass, Gents. High-class cinema in Balham. Six days weekly. To commence Jan. 14 or 21. Must be first-rate, experienced players. Comfortable engagement and good terms to the right people. M. D., 87, Sarsfeld-road, Balham, S.W. 12.

DE WOLFE'S DIRECTION.
Gerrard 3623 157, Wardour-st., W. 1.
WANTED, first-class Leader Violinist (Gentleman), for London, W.; first-class Leader Violinist, for London, S.; experienced Repetiteur Violinists, for Hackney and North London; capable 'Cellists, for North and West London; Lady Bass Player, for West London; brilliant Orchestral Pianist, North London; Pedal Organist, North London; Solo Cornet and Drummer, West London. Immediate vacancies available.

WANTED, good Leader; open Jan. 7; A.M.U. Terms, refs.,
TOM PARSONS,
Grand Theatre, Brighton.

WANTED, exp. Violin Leader, open immediately, pic. and var. Terms, refs., first letter, urgent, DREW, 22, Lennox-st., Weymouth.

WANTED, Leader and Bass, open Mon. next, for variety, &c. State lowest terms. WOODS, Mus. D., T.R., Guildford.

WANTED, First-class Leader for Provincial Variety Hall, lady or gent. (if gent, must be ineligible; permanent engagement (open all the year) to good musician; open Jan. 7 if possible; terms, £3 per week; no matinées. Refs. and all pars. to Box 820, "The Era."

WANTED, experienced Violin Leader, for Quartette; open at once; own library required; hours, 6 to 10.30 p.m. daily. Apply MANAGER, Empire Cinema, Greenwich, S.E.

MUSICIANS WANTED.

WANTED, for first-class immediate engagement,
London,
Violin Leader, Repetiteur Pianist.
Provinces,
Violin Leader, 'Cellist, Repetiteur, Bass. Call, 'phone, or full particulars in first letter,
MAURICE PIENA'S ORCHESTRAS,
3, Birchington-road, Kilburn, N.W. 6.
'Phone, Hampstead 7246.

WANTED, Leader, 'Cellist and Pianist. London hotel. Change of address. QUEENIE HOWARD, Roland Studios, 43, Roland-gardens, South Kensington.

WANTED, Lady Violinist, for Trio, Restaurant engagement; first-class experienced player.—Write, Box 798, "The Era."

AMITY PALACE OF VARIETIES,
Poole, Dorset (nr. Bournemouth).
WANTED, Violinist for the above Hall; must be experienced in Variety and Pictures; evenings only; no Sunday work. Apply, stating lowest terms and refs., to BERT. WHEELER, M.D.

WANTED, Violin, 'Cello, Flute, Clarinet, Bassoon, for first-class Provincial Cinema Orchestra. Terms to CHAS. KEETON, Town Hall, Sutton-in-Ashfield.

WANTED, 3 Violinistes, for London suburbs. ABBOTT'S AGENCY, 47, Uxbridge-road, Shepherd's Bush.

WANTED, for Palace, Ramsgate, good Violinist (permanency). Apply, W. J. ATTACK.

WANTED, First-class Violinist; good Soloist, and thoroughly experienced in orchestral playing; Pictures; London district; evenings and two matinées; open Monday next. Apply, stating terms, HOLT, 206, Stamford Hill, N. 16.

WANTED for First-class Variety Halls.

Liverpool Empire: 1st Cornet Player.
Cardiff Empire: 2nd Clarinet.
Must be experienced in high-class variety (A.M.U.).

Write, enclosing copies references, &c., to the Acting Manager at the Theatre named.

WANTED, First-class Cornettist for Musical Act in Revue. Other brass instrumentalists write in, with full particulars, age, and salary required, to JOE MORRISON, 34, Warren-avenue, Milton, Portsmouth.

WANTED, permanent Double Bass, Perth Theatre; must be good. Apply, with references.
T. H. SANTE, Paisley Theatre.

WANTED Known, 'Cello and Harp for "Maid of the Mountains"; long tour, open Jan. 7. State terms and full particulars to ALBERT VERNON, Opera House, St. Helens.

WANTED, immediately, brilliant Orchestral 'Cellist; thoroughly experienced Alder and Tavan arrangements; 5 hours daily; no Sundays; 3½ guineas. Apply, MANAGER, Royal Cinema de Luxe, Ashford, Kent.

WANTED, 'Cellist, for town near Birmingham, lady or gentleman. Apply, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED, 'Cello Player for Restaurant, opening for good amateur wishing for experience; near London. Terms, &c., Box 815, "The Era."

WANTED, 'Cellist, immediately, lady or gent., for Restaurant; 3½ hours daily; 5 days; permanency. Apply, MISS LILY DAVIS, The Restaurant, Heelas & Co., Reading.

WANTED, First-class 'Cellist (Man), immediately; London engagement. ABBOTT'S AGENCY, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Pianiste-Organiste (young lady) for Musical Scena; clever accompanist and soloist. Photo. and all particulars, Box 810, "The Era."

WANTED, First-class Organist (Grand Organ). Write, 'phone or call, Brixton Pavilion, S.W. Mus. Dir., J. Michaud. 'Phone, Brixton 1649.

WANTED, Pianiste (Relief) for Cinema; only competent players need apply. Mile End Cinema, 44, Mile End-road, E., Wednesday, between 2 and 9 o'clock, and Friday, 3 and 9 o'clock.

WANTED, First-class Orchestral Pianiste (lady) for Cinema; evenings only; thoroughly experienced; good wages if suitable. Apply between 10 and 12 a.m. MORRIS, 123, Sandringham-road, Dalston, N.E.

WANTED, very fine and brilliant Pianiste-Accompaniste, fine appearance, to join musical act on the halls. Open Monday, Jan. 7. Photo., references, RONEZ, 20, Newman-street, Oxford-street, W.

WANTED, good Pianist, used to Variety, Pictures, &c., good engagement to right one. CLAUDE BOULBY, Music Hall, Inverness.

WANTED, lady Harpist for Musical scena; good accompanist and soloist. Photo and all particulars, Box 799, "The Era."

WANTED, good Banjo Player, for Cinema Orchestra; evenings only; permanent if satisfactory. Call at once, Empire Cinema, Greenwich, S.E.

WANTED, good Drummer (Tympani and effects), A.M.U., for Provincial Music Hall. Age and full particulars to Box 816, "The Era."

WANTED, Musicians, all kinds, for West-End Circuit; audition any morning. ABBOTT'S AGENCY, 47, Uxbridge-rd., Shepherd's Bush.

WANTED, a good Bandmaster for Tenting Season, commencing March, to supply band. Address, D. TAYLOR, 46, Dora-rd., Small Heath, Birmingham.

Tower, Morecambe.
WANTED, First-class Musicians, to open Easter, March 25 (fortnight), and Whitsuntide for the season, viz., Violins, Flute, Clarinet, Oboe, 2 Cornets, D. Bass and Tymps; applicants must be experienced in variety and pictures; twice daily. Apply, stating refs. and lowest terms to A. H. BROWN, 46, Little Horton-lane, Bradford.

Lytham and St. Annes.
WANTED Known, Musicians (ladies or gentlemen) contemplating entering into engagements for Lytham and St. Anne's Council Bands next season are requested to communicate at once with MR. J. AINLEY, District Secretary, A.M.U., 16, Ferguson-rd., Blackpool.

WANTED KNOWN,
ABBOTT'S ORCHESTRAL SCHOOL and AGENCY.
FINEST TRAINING SCHOOL
In London for Violinistes and Pianistes who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL.
A thorough training in Orchestral Organ Playing.
12 Lessons, £1 1s.
Classes daily. Also Thursday evening, 6.30 till 9.30.
APPOINTMENTS FOUND.
Prospectus from 47, Uxbridge-rd., Shepherd's Bush.

MUSICIANS WANTED.

MUSIC ON HIRE.
WANTED, Mus. Directors and Managers, save time and money.
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WANTED, Engagement by Mus. Dir., excellent Violinist, Soloist, for variety, restaurant, or cinema. Splendid library. Diploma, Brussels Conservatoire. Disengaged from Jan. 12 next. Address, Box 709, "The Era."

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WANTED Known, Violinist-Leader wishes for Engagement or Deputising, Sundays only; cinema or hotel. MAUD RISELEY, A.R.A.M., 67, Eardley-crescent, Earl's Court.

WANTED, Engagement, by First-class Violin Leader; good library; smart appearance; exempt; finest experience possible; only good offers; hotel preferred; can commence Jan. 14. MUSICAL DIRECTOR, G.P.O., Brighton.

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WANTED, engagement, reliable Second Violin (lady); Theatre or Restaurant. Address, HOWELL, South View Villas, East-street, Mayfield, Sussex.

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WANTED, Engagement, by Lady Orchestra Pianiste, var. and pic. Address, M. DODDS, 60, Vale Farm-road, Woking.

WANTED, by experienced Pianist-Organist, Engagement in town. Address, 50, Hilldrop-crescent, Camden-road, N.

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WANTED, for Tenting Season, commencing end of March, Circus Artistes in every branch of the equestrian business; also good speciality acts and any novelty with drawing powers; Banomaster, Stud Groom, and Tentmaster, and a good Advance Agent. Address, D. TAYLOR, 46, Dora-rd., Small Heath, Birmingham.

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WANTED, by MLLE. EMMIE FOSSETT'S Speciality Performing Pony, Jack, and Comedy Agoust, Dates, to follow Edinburgh, Waverley Market. This, Palace, Sunderland. Next, Waverley Market, Edinburgh. Vacant Jan. 14, onwards.

SHOWMEN'S ADVERTISEMENTS.

The Showmen's Guild
of Great Britain and Ireland.
Registered under the Trade Union Acts, 1871-1913.

WANTED Known, Annual Meetings, Manchester, Jan. 14 and 15; London, Jan. 22.

Monday, Jan. 14, at the Black Lion Hotel, Salford,
For Delegates only, at 3 p.m.
First Meeting of the Guild Central Council. Business: Central Council Procedure, and Agenda for the Annual General Business Meeting.

The General Business Meeting will be held in the Caxton Hall, Salford, at 3 p.m., Tuesday, Jan. 15, for Members only. Business: Confirmation of the Registered New Rules, the Annual Report, the Financial Statement, Election of Officers, the Guild Benevolent Fund, and Organising of Branches.

The London Meeting will be held in the Islington Palace, next to the Agricultural Hall, Jan. 22, at 3 p.m. prompt (By kind invitation of T. E. Read, Esq.). Speakers: The President (Pat Collins), Marshall Hill (Vice-President), and the Rev. T. Horne, Senior Chaplain and Secretary.
Branch Delegates are hereby summoned to attend all these meetings.

WANTED TO SELL.

WANTED, to Sell, Music, Piano, Orchestra, for Cinema. By appointment, SHURMAN, 67, Perham-road, West Kensington.

WANTED to Sell. F. E. BRUNT, Parody King, 111, Leonard-road, Hanley. Ready songs, sole right, parodies ditto, 10s. Part rt. 1s.

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WANTED to Sell, complete Pantomime Production, "Aladdin," in seven scenes; all scenery and dresses in first-class condition; can be seen this week Empire, Penge; next, Hippodrome, Richmond. For particulars apply HORSFIELD and WOODWARD, 102, Charing Cross-rd., W.C. 2.

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WANTED, to Sell, Furs, Black Fox Set, extra large Tango shoulder cape and huge muff, lined silk, beautifully matched skins, heads, and tails, perfect, unworn (£10 model). Accept £3. Approval willingly, or can be seen. MRS. MARTIN, 57, Gloucester-crescent, Regent's Park, London, N.W. 1.

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WANTED, to Let, Advertisement Rights, Theatre Royal, Bath; curtain and programme. ARTHUR CARLTON, Theatre Royal, Worcester.

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WANTED, Acts of all descriptions, for Monday next.
Full particulars,
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Compliments of the Season.
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WANTED, Big Acts up to £100, for 1918; also acts at all prices at once. Send date sheet and terms to TOM PACEY, Kelham, Newark.

Milne's Vaudeville Agency,
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WANTED, Specialities, Comedy, Dancers, &c., new to Scotland and Ireland. Date sheets, lowest, first letter.

WANTED, Wanted, Wanted, Wanted. Variety Artistes in all lines. Nothing too big, for Jan. 7, 14, 21, 28, and Feb. 4. Send full list of bookings and lowest terms to
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Birmingham.
Telephone, 953 Central.
Telegrams, Comedy, Birmingham.

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Star Attractions.
Big Tops and Bottoms.
Jan. 14, on. Once nightly.
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Workmen's Hall,
Blaenavon, Mon.

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WANTED, Big Specialities, Novelties, Troupes, First-class Singing and Dancing Acts, &c., for the following dates:—Jan. 21 and 28, Feb. 4, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

WANTED, First-class Male Comedy-Acrobatic Act for Wales, Jan. 21, and various others. Lowest salary, &c., to Box 817, "The Era."

WANTED, for immediate and future weeks, Tops of Bills of every description, Revues, Comedians, Acrobatic Acts, JOE BROWN & CO., Albion House, 61, New Oxford-street, W.C.

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WANTED, Variety Acts in all Lines, Jan. 21 and 28.
Fullest particulars, terms, bookings, &c., to 17, Shaftesbury-avenue, London, W. 1. Telephone, 6519 Gerrard.
Telegrams, "Egbertency, London."

MUSIC HALL ARTISTES' WANTS.

WANTED, Monday next, by EUGENE, Lady Baritone, "Coon" Male Impersonator and Acrobatic Dancer. Address, 4nis, c/o 40, Pulteney-street, Wardour-street, London, W.

WANTED, Monday next, by TINA PAYNOLA, the unique lady mimic of instruments, animals, babies, &c.; 6-sheets, throwaways; bookings into 1922. Can work on any size stage. This, O.H., Tunbridge Wells. All wires (house), 39, Calverley-street.

WANTED, Monday next, by VIOLET LINN, the Girl with the Beautiful Voice. Wires, Palace, Dartford.

WANTED, Jan. 14, 28, by the Charming and Talented SISTERS WEBB (Tina and Inga). Brilliant, Refined, Musical Melange. H., Keighley. Coms., JOJO WEBB, 45, Buccleuch-street, Glasgow.

WANTED, Jan. 21, onwards, by TOMMY E. NURSE, Tommy-one-leg Acrobat, introducing his marvellous performance, concluding with a Monologue, entitled "What Happened at the Dardanelles on April 25, 1915."
The Talk of the Town. Wire or write, Palace, Creswell (all answered).

WANTED, Jan. 7, 14, onward, by SIMMO,
High-class Trick and Novel Violin Specialty. Proprietors, Managers, Agents, if looking for something novel, clever and refined, should not miss this. Late of His Majesty's Forces.
Wire offers. This week, Olympia, Chichester, Sussex. A sure success anywhere.

WANTED, Jan. 7 and 21, VICTOR HEARNE, Character Comedian. Thanks Jeffrey Wilson for return date after first performance on Monday. Wire or write, 80, Lavender-road, Battersea, S.W.

"MARS" (the Red Hussar).
"MARS" (the Red Hussar).
"MARS" (the Red Hussar).
Britain's Premier Military Instrumentalist.
WANTED, Monday next, Monday next, Monday next. Wire, Central Hall, Selby, Yorks.

WANTED, Monday next, by BERT ROWNTREE, the popular comedian. Wire quick, Empire, Wrexham.

WANTED Known, WAL and ROSA, Star Comedy Patter Act. This, Hippodrome, Hulme, Manchester. Vacant Monday and January 14, direct or principal agents. Wire.

WANTED, The MELFORDS (lady and gent.), Eccentric Dancers, Mon. next, also 14th, &c.; those requiring a novel dancing speciality, wire this, "Kino" Theatre, Jarrow-on-Tyne. Note!!—Gent. discharged.

WANTED, by WEDBURNS, lots of laughter and a little music, Monday next, Jan. 7. Terrific success last week Hippo., Brighton. Address, 38, Welbeck-street, Mansfield. Vacant, Monday next, Jan. 7.

WANTED Known, BROS. WEBB, Season 1917-18.
Hengler's Circus, Glasgow.
Season's compliments to all.

WANTED, Mon. next also 14, 21, 28, by BARNARD and BUNNY, comedy speciality act. Wire, this, Metropole, Openshaw, M/C. House add., 19, Bosworth-st., Openshaw.

WANTED, Monday next and Jan. 21, by THE BATES DUO, Great Comedy Act, featuring chorus songs, humorous contortions, and eccentric dancing. Wires, Gnoll Hall, Neath, S. Wales.

Muhammed Arrow,
The famous Hindu Fakir and Magician.
WANTED, Music Halls, Jan. 30, Feb. 15, 28, March 15, 30. This wonderful universal, work of fakir is something new in Europe. Great success of fakir by Muhammed Arrow. Just toured throughout India and United States, America, just from New York to London. All communications to MUHAMMED ARROW, 25, Chesson-road, West Kensington, W. 14, London.

MUSIC HALL ARTISTES' WANTS.

WANTED, Feb. 11, and various on, for LILIAN BEAUMONT'S screaming sketch, "Sally Mine." This and next, Ward's Palace, Wareham.

Now in 4th year of continuous tour. Preeminent "Dame" Scena Success, "Getting the Dinner In." Written by John Brittain. 3 Artistes. 15 minutes' Merriment. Some immediate vacancies for above clever and original skit.
WANTED, Jan. 14, 21, 28, Feb. 4. Jan. 7, Court Theatre, Warrington. This 10, Cobden-place, Leeds; next, Court Theatre, Warrington.

WANTED, through obliging, Jan. 14, for LILY ROSELLE and CO., in "The Collar Stud" Comedy Sketch. Wire, HUBERT BARTLETT, Albany, Dumfries.

What a success. Bob Pender's Troupe of Giants. Second Pantomime in three years. The talk of Edinburgh King's Theatre.
WANTED, Feb. 4, 11, 18; Scotland preferred. Also Bob Pender's Nippy Nine, a miniature revue; plays 20 minutes. Also their latest speciality, "Getting ready for Pantomime," played by Bob Pender's company, introducing their great novelty, the Giants: the hit of Drury Lane and the Continent. Both acts at liberty. Entirely different from each other.
Wire or write,
BOB PENDER,
King's Theatre, Edinburgh.

WANTED, Jan. 7, 14, and 21, by ATLAS-VULCANA TROUPE, in most beautiful and refined speciality.
Dec. 31, Emp., Smethwick.
After Sun., Gosford Lodge, Fulham.

WANTED, Jan. 7, 14, 21, ALBERT, Ventriloquist, and his Novel Electric Dancing Figure. Last week, Pal., Redditch. Offers. 4, Upper Nelson-street, Leicester.

WANTED, Monday next, and Jan. 21, to precede and follow St. Helens, by LE-HURST, ventriloquist. Wire, Empire, Wrexham.

WANTED, Jan. 7 and 14, by KAMAKURA FAMILY, Japanese Conjurers, introducing their celebrated Enchanted Fountains. This, Hip., Portsmouth.

An act of distinction, new methods, new material.
WANTED, FANDOR TROUPE, Lady Acrobatic Trick Cyclists, engaged for two weeks' pantomime; an enthusiastic reception nightly at Theatre Royal, Worthing; liberty Monday. 12, Gordon-rd., Worthing.

WANTED, Monday next and Jan. 14 by MILLER and MOHAMED, Modern Acrobatic Eccentrics. Topping, Hippo., Lowestoft. H. & A., Greenwich House, Clapham-road.

WANTED, Monday, Jan. 7, 14, 21, by ALBERTA (discharged), the College Boy Contortionist. Late Flora and Alberta; Miss Flora indisposed. Wire offers, 17, Bridson-street, Weaste, Manchester.

WANTED, next week (Jan. 7, on, PALETTE, Fiddle, Easel, Dogs. Wire, King's T., Melton Mowbray.

COMPANIES WANTED.

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SHAKESPEARE THEATRE, LIVERPOOL.
WANTED, first-class attractions only for weeks of June 3 and 10.
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The Shakespeare is *"THE"* Popular Theatre of Liverpool—The Box Office says so.

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WANTED,
FIRST CLASS NO. 1 ATTRACTIONS.
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JAN. 21, FEB. 4, 11, MAR. 11, 25, 1918.
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TO PLAY ONCE NIGHTLY
TO PLAY ONCE NIGHTLY.
T. ALLAN EDWARDES.

WANTED,
MONDAY NEXT,
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NOW PLAYING MOSS EMPIRE'S CIRCUIT.
Twice Nightly.
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A few Music Hall or Twice Nightly Theatre Dates WANTED for Spring Tour.
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Recent takings:—
Birmingham, nearly £1,600.
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Write immediately to
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Wires to "Hustler," Birkenhead.

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Dressed and Mounted equal to any London Production.
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CRACKERS.
Proprietors and Agents are invited to see this wonderful production.

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MARCH 4, 11, 18, 25

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This Week, T.R., WOOLWICH.
Next, PALACE, CHATHAM.

C. A. STEPHENSON, A. M. NORRIS AND VIVIEN CARTER
Present their Grand Annual Pantomime
'CINDERELLA'
Cast and Production as last year at Richmond, Golder's Green, Artillery (Woolwich), T. R., Hanley, &c.
Star Cast including the well-known Comedian
CARTER LIVESEY,
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A really Beautiful and Refined Pantomime that can go anywhere. Splendid Scenery and Dresses. Entire Production from Theatre Royal, Plymouth.
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Coms. C. A. Stephenson.
Refer this Week Parade Pier, Southsea. Next Week T. R., Windsor.

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Supported by other well-known Artistes.
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The Successful Pantomime,
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FULLY BOOKED.
Cast includes—ALICK LAUDER, BARTON CAWLEY, ETHEL ENTWISTLE.
This year's Tour: Empire, Barnsley; Hippo., Chesterfield; Empire, Rotherham; Hippo., Salford; King's, Manchester; Grand, Accrington; Hippo., Altrincham; Metropole, Manchester; Coliseum, Burslem.
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★ ★ ★

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★ ★ ★

"Fred Sinclair and Jack Austin are admirable and very effective as the 'Captain' and 'Mate.'"

★ ★ ★

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"The 'Toyland' scene is a masterpiece."

★ ★ ★

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THESPIAN ROLL OF HONOUR.

With this week's instalment the roll of honour embracing members of the theatrical and kindred professions passes its first century. Over a hundred actors, variety artistes, and those connected with the stage have given their lives for their country, while many more are in hospital wounded. The list now runs as follows:—

Alexander, Harry, Grenadier Guards.
Armstrong, Henry Louis Winthrop, 2nd Lieut., 7th Batt. Somerset Light Infantry.
Bambridge, Capt. William Herbert, Royal Fusiliers.
Beerbohm, Evelyn, Major, R.F.A.
Barry, Shiel, London Regt.
Benson, E. W., Lieut.-Col., King's Royal Rifles.
Benson, Arthur, Private, Devonshire Regt.
Bibby, Charles.
Birch, Herbert Trenly, Corporal, Wiltshire Regt.
Bolton, G. Benson, Sec. Lt., North Staffordshire Regt.
Bosanquet, R. T., 7th Middlesex.
Brandon-Thomas, James Grant, Second Lieut., Royal Inniskilling Fusiliers.
Brookes, Gordon Byron, Captain, Duke of Cornwall's Light Infantry.
Button, Robert ("Bobbie" Russell), R.G.A.
Carlton, Lawrence, 40th Field Ambulance, R.A.M.C.
Carroll, John Edward (Jack E. Carroll), Trooper, 5th Royal Irish Lancers.
Carson, Capt. Murray, Army Service Corps.
Cattley, Clive, Canadian Regt.
Chapin, Harold, Lance-Corporal, R.A.M.C.
Cole, Chas. H., Second Lieut., County of London Regt.
Colman, S. G., H.M.S. Good Hope.
Coulson-Mayne, Capt. E. W., Durham Light Infantry.
Craven, Arthur (Captain A. K. Harvey James).
Crevenstone, Victor.
Crosby, Bradford.
Cudd, Leslie, Queen's Westminster Rifles.
Curtis, Arthur John Powles, Captain, 17th King's Royal Rifles.
Darnley, Herbert Blundell.
Dartnell, Wilbur, V.C., Lieutenant, 25th Battalion, Frontiersmen Fusiliers.
De Courcy, William, Sergt., 11th Queen's Royal West Surrey Regiment.
Dennys, Lieut. Kenneth, Munster Fusiliers.
Dobson, Corpl. Oswald Harry.
Driscoll, Private H. C. D.
Druce, Duncan, Lance-Corporal, 16th Middlesex (Public School Corps).
Du Maurier, Lt.-Col. Guy, 3rd Battalion Royal Fusiliers.
Foote, William.
Foster, Capt. John, South Staffords.
Fulton, Richard, Royal Fusiliers.
Gardner, Godfrey, Second Lieut.
Garrick, Jack, London Regt.
Gilbey, Tom (Tom J. Kildare), 23rd Royal Fusiliers.
Goddard, Percy, Durham Light Infantry.
Goodes, Captain G. L. (M.C.), London Regt.
Gray, Leslie A., Second Lieut., Worcestershire Regt.
Groom, Philip.
Grove, Laurence, Royal Naval Reserve.
Gullifer, A. T.
Hallam, Basil, Captain (Basil Hallam Radford), Kite Balloon Section, Royal Flying Corps.
Halpin, Frank.
Hammond, Frederick Robert Cyprian, Second Lieut., Royal Fusiliers.
Hampson, John.
Harris, Henry J. L., Lieut., Hampshire Regiment.
Hart, Leonard, Lance-corporal, Royal West Kent Regt.
Holmes, Basil Ralph Gardiner, Second-Lieut., R.F.A.
Holmes-Gore, Arthur.
Howard, Lewis, Lieut.-Col. (temp.), Somerset Light Infantry.
Howson, Chas. E., Lieut., Canadian Contingent.
Hyde, Lieut. A. J., Australian Regt.
Jones, Alfred Cotton (M.C.), Captain, Lincolnshire Regt.
Knowles, John, Gordon Highlanders (Territorials).
Lauder, John C., Argyll and Sutherland Highlanders.
Lawrence, Trumpeter James, Royal Flying Corps.
Lloyd, Alfred, Royal Fusiliers.
Lovet, Paul (Sergeant P. W. L. Janison), Royal Fusiliers.
Lowder, Lancelot, 1st Grenadier Guards.
McClelland, Laurence, 1st Northamptonshire.
Macnaughton, A. E. H., Second Lieut., Royal Sussex Regiment.
Mackinder, Lionel, Corporal, Berkshire Regt.
Marris, A. B.
Martin, C. Walter, Second-Lieut., 1st Royal Marine Batt.
Mason, Second Lieut. Edward, 3rd Batt. Northamptonshire Regt.
Maude, Robert Henry Ernest, Lieut., 3rd West Yorks.
Miller, Tom, Highland Regiment.
Milward, A.
Mundill, Victor.
Musgrove, Stuart, Lieut., East Surrey Regt.
Nugent, Joseph, R.F.A.
Owen, Meredyth (Merrige, Meredyth), 9th Welsh.
Organ, Harold C., Lieut.
Oughterson, Hugh, Lieut., South African Scottish.
Paterson, Sergt. Arthur, 4th Batt. London Rifle Brigade.
Paumier, Ronald Hodgson, London Rifles.
Powell, Will.
Rathbone, Guy.
Roberts, Reuben (Roland Chester), Captain, Army Ordnance.
Robson, Corporal John, Scottish Rifles.
Romaine, Martin.
Roper, Eric (M.C.), Lieut., Royal Fusiliers.
Royal-Dawson, Captain O. S., Oxford and Bucks. Light Infantry.
Russell, R. W.
Russell-Davis, Arthur, Second Lieut., H.A.C.
Sandford, Lieut. Charles J., 8th Middlesex.
Sanger, Eddie, London Fusiliers.
Sefton, Philip (G. H. Bickerton), Private, Royal Defence Corps.
Smith, Lieut. A. A. Fisher, Coldstream Guards.
Smith, F. W., Gunner, R.F.A.
Stanhope, Butler, jun., 12 Batt., Manchester.
Struthers-Perkins, Guy (Guy Struthers), Lieutenant, Royal Marines.
Tennant, Edmund H., Corporal, 16th Middlesex (Public Schools Batt.).
Thompson, Sergt. J. (Harry Bostock).
Thorpe, Richard (Clinton Thorpe), 18th Batt. Manchester Regt.
Todd-Stewart, James, London Scottish.
Trail, Richard.
Tree, Major Evelyn Beerbohm.
Tritschler, Henry Joseph, Devonshire Regt.
Underwood, Frank.
Vane, Aylwin, Lance-Corporal.
Venning, Gerald Edwin, Captain, 1st Suffolk.
Wade, Sergt. Gene, R.H.A.
Wagner, Richard Cyril.
Walsh, Lionel, Capt., 2nd Batt., Dublin Fusiliers.
Ward, Second Lieut. Edward Leslie.
Watt, Basil H., Second Lieut., Cameron Highlanders.
White, Willoughby, 13th London Regt.
Wilkinson, Ambrose, Second Lieut., 6th Middlesex.
Wood, Herbert, 8th East Yorks.

COUNTY BOROUGH OF BRIGHTON.

To Managers of Concert Parties and Entertainment Caterers and Others.

The Council hereby invite TENDERS for the HIRE of:—

(1) **AN ENTERTAINMENT STAND** on the Beach opposite Cannon Place, and

(2) **AN ENTERTAINMENT STAND** on the Madeira Drive for the Season 1918.

Conditions and Form of Tender may be obtained on application at my Office, where Sealed Tenders addressed to me and endorsed "Tenders for Hire of Entertainment Stands" must be left before Wednesday, the 16th day of January, 1918.

The Council do not bind themselves to accept the highest or any Tender.

HUGO TALBOT, *Town Clerk.*

Town Hall, Brighton,
28th December, 1917.

STOCK IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENT.)

It is a moot question if, during war-time at least, the work of a stock company in South Africa is appreciated at its proper worth. In normal conditions, when it is possible to pick and choose from the profession, it is easy to select a company for a special production or a series of productions. But in these times of stress, 7,000 miles away from the theatrical hub, it is a matter of great difficulty to be able to select a body of players capable not only of playing in a particular style of play, but able to play almost anything. Mr. Grant Fallowes, general manager for Mr. Leonard Rayne, assisted by Mr. Lago Clifford, the producer, have achieved almost the impossible, and have gathered around them a company of players that have within fourteen weeks produced fifteen different plays. The company has run the gamut of the dramatic scale, and has produced romantic dramas, melodramas, farcical comedies, dramas. They have gone from "Faust" to "Charley's Aunt," from "The Midnight Wedding" to "The Glad Eye," and from "Bella Donna" to "What the Butler Saw." Appended is a list of the plays they have produced in their season, one of the most successful in the history of theatrical enterprise in South Africa.

All the plays mentioned in the list have been carefully produced, mounted, and performed. It seems almost incredible that the company that performed "The Private Secretary" one night was the same that had played "The Story of the Rosary" the previous week, and were going to produce "Two Little Vagabonds" the next. The result was amazing, and the greatest credit is reflected upon everybody concerned. In addition to being the producer, Mr. Lago Clifford was also the leading man, and his Dr. Isaacson in "Bella Donna" and M. Floquet in "The Glad Eye," to name but two of his numerous characterisations, could not be improved upon. The members of the company include Miss Eva Moss, a sterling actress, who is well known throughout Africa and Australia; Miss June Langley, a promising young actress; Miss Annie Leaf, whose character studies were a sheer delight; and Miss Dorothy Sutton; and Messrs. Douglas Drew, Basil Osborne (who first appeared here in Shakespearean plays with Henry Herbert, and who is putting in some fine work in stock), Burton Seymour, and R. J. Griffiths.

To Mr. Grant Fallowes, the doyen of theatrical managers in Africa and the general manager of the company, is due a large share of the kudos. Genial, courteous, hardworking, Mr. Fallowes has endeared himself to all of us and the public.

Mr. Rayne's other company has also not been idle. It has been creating records in Durban, Capetown, and elsewhere with "Hobson's Choice" and "Milestones," and is due in Johannesburg at the beginning of August for a season.

The list of plays produced comprise: "Her Love Against the World," "When London Sleeps," "The Midnight Wedding," "What the Butler Saw," "East Lynne," "Charley's Aunt," "The Story of the Rosary," "Two Little Vagabonds," "Faust," "The Prince and the Beggar Maid," "The Glad Eye," "Bella Donna," "The Sign of the Cross," "The Silver King," "The Private Secretary."

Mr. Harry Yorke, of the Royal Caledonian, who has augmented his party by the introduction of Alice Burns, Florence Tremonde, and Ida Porel d'Agrond, is retained for New Year week at Anglesey Palace, Burton-on-Trent, where he played to record houses during Christmas week.

Pte. J. J. Allan, of the London Scottish (Jamie Dallas, son of the late Mr. J. J. Dallas, the well-known comedian), who is now at the base marked permanently unfit after spending many months in the line, was the author of a pantomime, "The Babes, or W(h)ine from the Wood," which was produced during Christmas week by Captain Reginald A. Merrell, R.A.M.C. Pte. J. J. Allan himself played the part of Dame, and three numbers were specially written and composed for the production by Pte. Payne Woods, who acted as pianist. The proceeds, after defraying the expenses, were handed over to the British Red Cross Society.

A HUNDRED YEARS AGO.

MEMORIES OF THE LONG GONE PAST.
PLAYS AND PLAYERS in 1815.

A volume of the "Sun" newspaper of the year 1815 has been acquired by the Croydon Public Library Committee. The paper was an "evening" of four pages, published at 3d., which, with the stamp duty of 3½d., meant that the price was really 6½d. At the end of the year the tax was increased by ½d., no doubt in consequence of the Waterloo campaign. The tax realised from £3,000 to £4,000 a year.

Ald. H. Keatley Moore has carefully perused the pages of this old-time "Sun," and, in the Readers' Index, published by the Corporation Libraries Committee, he gives a scholarly review of the leading incidents therein recorded. His summary of theatrical events during the period, as gained from the volume, is exceedingly interesting reading, and is cleverly written. The stage at this time, says the alderman, still boasted the great John Kemble, though he was very ill, and the ups and downs of his illness are followed with almost daily solicitude. We hear of gout, heavy cough, and insomnia (31 May), and of "Coriolanus," advertised earlier in the month, having to be abandoned (16 May). Mrs. Siddons came up to nurse her brother 29 May. He had acted in "Venice Preserved" (at Covent Garden), 13 May, but his next appearance seems to have been not till October, in the "Stranger" (30 Oct.), and he gave a much-admired performance of "Coriolanus" (31 Oct.) the following night. But the effort was too great, and the volume leaves him very ill. He continued to guide the fortunes of Covent Garden for two more years, till 1817.

That great dramatic artiste, his sister, Mrs. Siddons, seems to have already abandoned the London stage, for we only hear of her playing at Edinburgh as Lady Macbeth (Nov. 23), and the critic, full of admiration for that wonderful creation, whose memories still echo down the groves of time, regretfully notices that she is looking older and more worn. Another great actress, Miss O'Neill, is spoken of in glowing terms for her rendering, in company with great John Kemble, just before his illness, the famous part of Mrs. Haller, in "The Stranger" (May 11); but the virtuous "Sun" weeps over the immoral character of the play (April 17), and we hold up our hands in amazement at the critic who could deem the poor, dear old "Stranger," who never harmed a single pittite, immoral! Kemble's stately delivery of Shakespeare's verse delights our friend, but not so the Irvingesque irregularity of his great rival, Edmund Kean, the mainstay of Drury Lane. Kean's Hamlet (May 4), his Romeo (Jan. 3), his Richard II. (March 10), are condemned; nothing he can do pleases the "Sun." This little man—they are always girding at his small stature—with his weak, unpleasant voice, nevertheless, fills Drury Lane, and the "mob" applauds to the echo. The management (horribile dictu) even pay him £25 a week, and give him a bonus of £500 (March 15), and the good, "legitimate" "Sun" is horrified. There is hope, however, in a young actor who is discovered in the West, a Mr. McCready (Macready), who is as "legitimate" as the great John himself, and will put the "romantic" Edmund to shame (Jan. 17); but "McCready" remains at Dublin, for the volume at all events (April 6). Charles Kemble, the younger brother of John, and a fine actor, is the mainstay of Covent Garden during John's illness, as almost every number shows. It is worth remark that Mrs. Inchbald's "British Theatre" is advertised as a new book on Nov. 30, and that her own "Lover's Vows," no doubt to be found in that excellent collection, was to be acted Sept. 25 (advt.), "for the first time at Drury Lane," and was criticised in the issue of Sept. 27.

At this time only two theatres were legally permitted—Covent Garden and Drury Lane, and these two theatres alone could advertise. One exception is made (as not being really a theatre) in favour of the "horse-riding" at Astley's (May 17, &c., &c.). Theatrical performances began at 6.30 (doors open an hour earlier), and must have closed well after 11, for they always contained a big piece, such as "Hamlet" or "Coriolanus," or an equally long modern play, followed by a full-sized melodrama in three acts (or by a complete pantomime), if we refer to the proper season for these works (beginning and ending of the year), as the advertisements show. And the mention of pantomime recalls that the greatest of all clowns, Joseph Grimaldi (whose biography by Dickens is far too little known for so interesting a book) was now at his prime. "Hot Codlins" or "Tippitywitchet" (repetition of which songs by later imitators of Grimaldi those of us who have reached seventy or so well remember), the hot poker, the strings of sausages, the frilled dress, the quaint wig, and chalked face, these are all Grimaldi's.

Lovers of the long gone past should have a glimpse at this wonderful volume of the "Sun" which the Croydon alderman has so ably reviewed, and in a manner which indicates his knowledge of theatrical things in the days of old.

[Photo., Fielding, Leeds.
MISS ENNIS PARKES,
Principal Boy,
Grand Theatre, Brighton.

ARNOLD BAX AT THE USL.

The history of the old Theatre Royal, Bath, was given in a paper read recently to the local branch of the Somersetshire Archæological and Natural History Society at the Masonic Hall, Bath, by Mr. G. Norman. The building, he said, stood on ground that was formerly the orchard belonging to the Benedictine Priory, and took them back to the times of Beau Nash and the brilliant life of the 18th century. The drama existed in Bath long before that period. The municipal records referred to some thirty different companies that visited Bath during the latter part of the 16th and early years of the 17th century. The first building that could be called a theatre stood on part of the site of the Mineral Water Hospital, and was erected by Mr. George Trim, who also built Trim-street. When the building of the hospital was commenced in 1738, the dramatic performances were transferred to Kingsmead-street, at the rear of the premises now occupied by Messrs. Fuller, but the building was only a room 50ft. by 25ft., with a gallery at the end; later it became the Jews' Synagogue, and was pulled down about 45 years ago. Poor as it was, it was once honoured by Royalty, the "Bath Journal" recording that on July 16, 1750, "the Prince and Princess of Wales drank tea at Ralph Allen's and afterwards went to the play." On October 22 of the same year the Orchard-street Theatre was opened, the first performance consisting of "King Henry V." At the start it suffered from the fatal Bath habit of divided interests, for the Kingsmead Theatre made a desperate bid for public support, and, in addition, theatrical performances were introduced at Mr. Simpson's Rooms (now the Institution). Bath could not support all three, and all three languished and must have collapsed but for the energy of the Palmers, father and son. John Palmer, by buying out his fellow-proprietors and then getting possession of the Kingsmead Theatre, started the theatre on a career of success greater than he could have anticipated.

By the energy of the younger Palmer, an Act was secured making it possible for the King to grant a patent—the only patent theatres in existence being Drury Lane and Covent Garden—and in 1768 George III. granted letters patent by which the Bath Theatre became the first Theatre Royal in the provinces. During the latter part of the 18th century and the beginning of the 19th the Bath Theatre was, as Percy Fitzgerald said, "the dramatic nursery for the London stage." Mr. Norman spoke in some detail of Sheridan, the Linleys, "The Rivals," "The School for Scandal," Quin, the success of Mrs. Siddons, Miss Kemble, Miss Wallis, and Robert William Elliston. The theatre was not large enough to accommodate the audiences, and the new theatre in Beaufort-square was built, and the old theatre closed on July 13, 1805. The theatre had two galleries, and comprised the two ground floor halls, the partition not existing.

After a few years Father Ainsworth purchased the building for the Roman Catholic congregation, who found their chapel in Corn-street too small. It was opened on December 3, 1809, and was used till 1863, when St. John's was opened. It had been considerably altered to fit it for public worship. The stage was removed, and the present columns were erected. The galleries were removed, and a new gallery made running back from the pillars at the partition. Soon after 1863 the building was sold to the Freemasons, and had been used by them as a Masonic Hall ever since. The building had not been greatly altered in plan. A new recedos (from St. Michael's) was placed there, with paintings by the last of the Barkers, the hall was divided into two by a partition, the gallery raised to form the present supper-room. The big picture of "The Pool of Bethesda" was painted by William Hoare. The vaults beneath the building were still the property of the Mission of St. John, and there were buried Father Ainsworth, the purchaser of the property, the Rev. William Combes, Vicar General of the Western District, and the Rev. Francis Eliby, a doctor of the Sorbonne. One of the vaults was inscribed, "James O'Ferral Ambrose, Major-General in the Austrian service and Chamberlain to his Majesty the Emperor of Austria, died 1828." Another was to Armand Dumesnil, Marquis de Sommey, captain of cavalry in the service of his Most Christian Majesty in 1786, died in Bath 1814, and another to Teresa Virwan, Lady Timelton, died 1824.

"In the Long Ago."

Mr. Horace Lingard, who was at Bristol recently in "Young England," was renewing acquaintance with the scenes of his youth, for he was born within a stone's-throw of the old Theatre Royal in King-street, a couple of hours after King William IV. died.

It was at the "Old," too, that he started his professional career at 15s. per week, what time the same stock company embraced Marie Wilton, Blanche Wilton, and their mother and father, at the salary of £4 10s. per week. One of his amusing recollections of those days was that on one occasion, when vigorously rehearsing his Laertes lines in a Bristol public park, it took him a long time to persuade an inquisitive policeman that he really was not "balmy."

Mr. Lingard "travels" a number of interesting theatrical relics, and one, a portrait of his wife—the beautiful Alice Lingard, who was the original Pauline in "Called Back"—has been all round the world with him; while a very interesting document is the bill of receipts of his first benefit—on Dec. 5, 1859, at the Queen's Theatre, Hull. It shows that there were 1,846 people in the pit and 389 in the gallery, and the beneficiary's share was £14 9s. 8d.

The veteran actor-manager will, of course, always be associated by old playgoers with those delightful light operas, "Falka" and "Pepita," for he appeared 2,700 times as Tancred, Foh Back, and Pelican. "Falka," which reached its thousanth performance on April 8, 1886, is shortly to be revived, and by a company that should secure much success with it.

THE ART OF SPEAKING VERSE

A recent session of the school, held at the Central School of Speech Training, Royal Albert Hall, was devoted to a discussion on the delivery of English verse. The chair was taken by Dr. Boas.

Mr. John Drinkwater said the problem of poetical delivery was a very difficult one. The desire for expression produced speech; speech used in everyday function grew tarnished and lost its force. Voice reinforced it. The inflections of the speaking voice gave its true meaning to everyday speech. But poetry was concerned with words; by its rhythmic use it redeemed them from the dulling use of commonplace speech. The first thing needed for the audible expression of poetry was this sense of words. This might be a good or bad thing, but it was the essential of poetry. What we must have, then, was, first, the music of the words set in their rhythmic pattern. Those to whom this did not appeal simply lacked the sense of poetry. The voice of the speaker was an accident in the delivery, but we might ask that it should be well trained. The one thing we did not need was the inflection of ordinary speech. Pace must vary, but directly we used the varied scale of speech inflection we no longer spoke poetry. In such a discussion as this no conclusion was possible, and much must always remain a matter of taste, but gradually certain broad principles might be developed.

A series of readings was then given. Miss Nora Cattley read "The Future," to illustrate the importance of clear rendering to make the meaning of a poem perceptible on first hearing. Miss Margery Bryce quoted Yeats's own description of a well-known passage in "Deirdre," and read the lines admirably. Enid Lorrimer spoke of the revolt against mere smoothness in many modern ballads, and read Padraic Collum's "The Ballad Maker." Phyllis Reid spoke of the work of the revival of the "No" dramas in Japan and their abhorrence of realism. She read a beautiful example of "Imagist" poetry to illustrate the value of the word and its rhythmic interpretation.

Professor Ripman traversed the historical side of Mr. John Drinkwater's paper.

OLGA SYDNEY
in "The Happy Family" at the Strand.

Inflections had preceded, not followed speech. He questioned whether poets were always the best judges of the delivery, or even of the musical values of their own lines. He instanced the beautiful music of the speech inflections of children as showing the value of voice variety.

Mr. Cloudesley Brereton instanced the historical fact that the earlier school of French actors chaunted their verse, and asked whether this did not indicate that the Alexandrine at least needed this treatment, so great was the variety of methods that whatever view you took you could claim good authority.

Dr. Boas ably summed up the whole discussion, declaring that he was a convert to Mr. Drinkwater's methods.

Mr. Drinkwater, replying, admitted the possible historical inaccuracy of his own views, but maintained that all the reading had shown the truth of his practice. He criticised the examples of reading, praising several warmly, and once more enforced the distinction between dramatic and lyric effect.

AN HISTORIC VILLA.

An interesting history attaches to Garrick's villa at Hampton, which is to be converted into a dramatic club after the war. It was purchased in 1745 by David Garrick, who commissioned Robert Adam, the architect, to design a new front and enlarge the house. Garrick occupied the villa until his death in 1779. After that his widow continued to reside there. When she died in 1822 the villa passed into other hands. Among its more recent occupants has been Sir Clifton Robinson.

During Garrick's lifetime the villa was famous for its social parties and entertainments. Most of the great authors, actors, and artists of the period met, at some time or other, within its walls. Dr. Johnson was enchanted with the house, and once said to Garrick: "Ah, David, it is the leaving of such places that makes a deathbed so terrible."

Within the grounds and only a few feet from the river frontage, is the small rotunda still known as "Garrick's Temple." It was erected by the great actor as a memorial to Shakespeare and a statue of Shakespeare, by Roubiliac, was placed within it. Some years ago the statue was removed to the hall of the British Museum.

"A CHRISTMAS DREAM."

Musical Play and Fantasy, Produced at the Winter Gardens, New Brighton, on Dec. 26.

Dreams	Mabel Jeye
Joe	Ralph Edin
Robert	Wilfred Shine
Chitty	Madge Russell
D'Arcy	Petite Ziska
William Doolittle	Fred Sinclair
Henry Juggins	Jack Austin
Jarvis	Willie Danvers
John Darling	Morley Carroll
Agnes Darling	Elsie Hewlit
Peter	Arthur Ballanger
Posy	Pearl Williams
Doris	Bessie Ballanger
Gwendolen	Moyra Melrose
Louis and Josephine	The Two Cures
Santa Claus	Wilfred Shine
Joy	Petite Ziska
Toto	Irene Dean
Big Ears	Cliff Page
Borneo	Bert Lauraine
Punch	May Jones
Cupid	Minty Lawson
Pixie	Doris Hocter
Venus	Florence Vokes

This delightful and charming musical play was produced with great success on Boxing Day. Written by our youngest playwright, Mr. Viscount Douglass (author of "The Jeffersons"), the fantasy positively overflows with beauty and humour.

The plot is founded on novel lines. We are shown the exterior of "Utopia," a palatial London mansion. Inside, a children's Christmas party is in progress, while outside two poor starving waifs are befriended by a genial, sympathetic policeman. Bitterly regretting their lot, the waifs fall asleep on the doorstep of the mansion, and their dream commences. They dream that they are taken inside, given beautiful clothes and good things to eat; then visited by Santa Claus, who takes them to his home, Toyland. Here, in a wonderful scene, they meet and see the most marvellous animals and people. For six scenes their dream continues, until at last they are aroused by the kind-hearted policeman. In the end their dream comes true, for they are eventually adopted by the inhabitants of "Utopia," and the curtain descends on a peaceful finale. It is all beautifully told, and appeals to the hearts of both young and old.

The reception was enthusiastic, and the big company engaged gave an admirable account of themselves. The well-known actor, Mr. Wilfred Shine, was admirable as the typical Cockney policeman, afterwards transformed into Santa Claus. He also deserves great credit for the manner in which he produced the "Dream." The two waifs were beautifully portrayed by Arthur Ballanger and Pearl Williams. They were both natural and artistic. William Doolittle (the Captain), who becomes a waiter, was capitally played by Mr. Fred Sinclair, a favourite comedian, and he was ably assisted by clever Mr. Jack Austin (the Mate). They were the chief fun-makers, and created roars of laughter. Miss Mabel Jeye was charming as the Sleep Fairy, and Miss Bessie Ballanger sang most effectively. The cast included several exceptionally clever children. Two miniature artistes, The Two Cures, "brought down the house" by their wonderful dancing. They are, indeed, amazing juveniles. Petite Ziska (a very dainty dude), Irene Dean (a vivacious Toto, the Doll Sergeant), and Miss Lila Field's dancers excelled themselves. The other members of the company were all excellent, the music fascinating, the scenery and dresses very pretty, and the various musical items most appropriate.

WILL OF W. H. KENDAL.

The estate of Mr. William Hunter Kendal Grimston, who died on Nov. 6 last, is valued at £66,251 17s. 9d., with net personalty £57,418 3s. 10d. The will is dated April 4, 1917, wherein testator left his two houses to his wife for life, and then 12, Portland Place, to Ellen Emma Tubbs, and The Lodge to Marie Prinsep. Other interest in plays and copyrights, &c., he left to Ernest Hendrie. Mrs. Kendal and deceased's brother Edward are both left £2,000.

After several small bequests, the residue of his property he left to his wife for life, and then £1,000 to his godson, Captain Ronald G. Maclaine; £1,000 to Agnes Jackson; £1,000 to Mabel Maclaine; £1,000 to Mary Finlay; £500 to Henry Smith; the income from £5,000 in trust for his son, Hugh Dorrington; the income from £5,000 in trust for his daughter, Ethel Muriel; the income from £5,000 in trust for his son Harold Robertson; the income from £5,000 in trust for his daughter, Dorothy Mary.

The residue of his property is left in six parts: Two to King George's Pension Fund for Actors and Actresses, and four between the Royal General Theatrical Fund, the Actors' Benevolent Fund, the Actors' Orphanage, and the Middlesex Hospital.

WOLVERHAMPTON.

THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mr. and Mrs. F. G. Kimberley; M., Mr. E. T. Kisbey; Mus. D., Mr. Harry Bradley.—Reg. Fowler presents the revue, "Don't Tempt Me," featuring Billy Fry.

EMPIRE.—Sole L., Mr. Walter de Frece; M., Mr. Guy E. Dunning; Mus. D., Mr. Arthur Taylor.—Ray and Parson present Bert Gilbert's new production, "Where's the Chicken?"

Boots, The Chemists, 7-8, Queen-st.; 82, Chapel Ash.

The report of the Birmingham Entertainments Committee states that two women inspectors paid 1,860 visits during the year to places of amusement in Birmingham.

Ernie Ream, he of the "Baby Grand," after a successful engagement at the Bury Hippodrome, joined the Colours—Royal Artillery—in Manchester.

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 7, 1918.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Rose Bush, Pictures.
HAMILTON HIPPODROME (rehearsal, 1).—Harry McKelvie's pantomime, "Mother Hubbard."
IPSWICH HIPPODROME (rehearsal, 2).—Horsfield and Woodward's pantomime, "Aladdin."
IPSWICH LYCEUM THEATRE.—"Peg of my Heart."
NORWICH HIPPODROME (rehearsal, 2).—Four Quaint Q's, Coquelli, Herbert La Martine, Laurie De Vine, Fred Cary, Dolly Ellsworthy, Pathé Gazette, The Kratons.
NORWICH THEATRE ROYAL (rehearsal, 6.30).—"All-of-a-Sudden Peggy."
PAISLEY RINK VARIETY PALACE (rehearsal, 6.30).—Les Vandeurens, Cissie Cameron, Eily Beddell, Pictures.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Moss' Empires, Ltd., present "Joy-Land."
CHELSEA (rehearsal, 12).—Corzon's Instrumentalists, "The Girls from the Golden West," Edward Edwards and company in "Fooling the Parson," Sisters Macarte, The Kavanaghs, Ethel Newman, Eric Randolph, Vera Rooney, Bioscope.
EAST HAM (rehearsal, 12).—"The Lads of the Village."
EUSTON (rehearsal, 12).—George French, Terence Byron and company in "Simple Simon," The Castillians, Mervin and Pyde, Ethel and May, George Newburn, Foster Kershaw, Reg Faze and Page, Dora Dare, Bioscope.
LONDON PAVILION (rehearsal, 11.30).—Marie Lloyd, E. C. Rolls presents "Any Old Thing."
METROPOLITAN (rehearsal, 12.15).—Rossi's Musical Elephants, Tom and Marie Metramo, Spain and Jackson, Victor Kelly, Chris Van Bern, Wilfred Burnand, Billy Housini and company, Sisters Williams, Les Altos, Bioscope.
OXFORD (rehearsal, 12).—C. B. Cochran presents "The Better 'Ole."
SOUTH LONDON (rehearsal, 12).—Joe Elvin in "Cheering Him Up," Capt. de Villier's Airship, Charles Mildare, Leo Dryden, The Carruthers, Kitty Beattie, Lune and Shaw, Dnig Sen Bros., La Crisette, Bioscope.
TOTTENHAM (rehearsal, 2).—Walter Bentley presents "Odds On," Dora Lyric.
WALTHAMSTOW (rehearsal, 1).—Francis Letty presents "Bobo," including Ida Crispi, Claude Lester, Wally Pearce, The Bells, Bioscope.
WATFORD (rehearsal, 1). — Haldane Crichton presents "Monty's Flapper."

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—George Dance's company in "Theodore and Co.," Bioscope.
CAMBERWELL EMPIRE (rehearsal, 4) —Joe Collins' company in "Sinbad the Sailor."
CAMBERWELL PALACE (rehearsal, 4).—Marie Lloyd, Fred Russell, Geo. Gilbey, Tom Stuart, Estelle Rose, Suther, Shirley and Ransome, Witt and Butt, The Nondescripts, Bioscope.
CLAPHAM GRAND PALACE (rehearsal, 4).—Pantomime, "Mother Goose," Bioscope.
CROYDON EMPIRE (rehearsal, 4).—Chas. Cohan, Mary Mayfren and company in "Woman of Louvain," The Golda Quartette, Rosie Reyes, Cecil Lyle and Assistant, Connie Howard, Takio, Bert Weston, Bioscope, The Five Jovers.
CROYDON HIPPODROME (rehearsal 4).—Sidney Bransgrove's company in "Two Little Vagabonds," Bioscope.
HAMMERSMITH PALACE (rehearsal, 4).—Wilkie Bard, Jack and Evelyn, Fred Barnes, Zetta Mor, Maidie Scott, Wyn and Ivy, Hanlon Charles Troupe, The Paget Trio, Bioscope.
HOLBORN EMPIRE (rehearsal, 4).—Vivian Foster, Liane D'Eve, Amy Evans, Geo. Gilbey, Sammy Shields, Johnson Clark, Witt and Butt, Nixon Grey, Bioscope, Delson and Good Trio, Beaumont Collins' company in "Bedfellows."
ILFORD HIPPODROME (rehearsal, 4) —Van Hoven, Wish Wynne, Sam Mayo, Morny Cash, Bessie Clifford, Lucille Benstead, Van Allen, Bioscope, Will Lacey, May and Bertha.
ISLINGTON EMPIRE (rehearsal, 4).—Edelsten and Burns' company in "The Johnson 'Ole," G. H. Chirgwin, Claude Golden, The Winston Players, Maud Aston and company in "Squibs," Leslie Elliott, The Westbrooks, Aimee Roberts, Bioscope.
KILBURN EMPIRE (rehearsal, 4).—Princess Iwa, Ernest Hastings, King and Benson, The Seven Nobodies, Fred Barnes, Maurice, Dusty Rhodes, Vivian Foster, The Stellios, Bioscope, Athas and Collins.
LEWISHAM HIPPODROME (rehearsal, 4) — Pantomime, "Dick Whittington," Bioscope.
PALLADIUM (rehearsal, 11.30).—Coram, Little Tich, George Mozart, Bransby Williams, Neil Kenyon, Vernon Watson, Albert Whelan, Ernie Lotinga and company in "Wanted, a Wife," Torino, Bioscope, The Hartley Wonders.
POPLAR HIPPODROME rehearsal, 4).—Edelsten and Burns' company in "The Johnson Dorothy, Claude Golden, Gus Harris, The Days, May Levey, Frigora, Sam Mayo, Isa Wise, Bioscope.
PUTNEY HIPPODROME (rehearsal, 4).—Sidney Bransgrove's company in "Her Love Against the World," Bioscope.
ROTHERHITHE HIPPODROME (rehearsal, 4).—Geo. Wayne's company in "The Babes in the Wood," Bioscope.
SHOREDITCH OLYMPIA (rehearsal, 4).—Wish Wynne, Pimple and company in "Father," Hiawatha and Ha Ha, Graham and Harrington in "The Affair of Room 14," Helen Moray, Hayman and Franklin, Nixon Grey, Nina Dumai, Bioscope.
WILLESDEN HIPPODROME (rehearsal, 4).—John Lawson and company in "Humanity." Fred Curran, The Three Prodigies, Mabel Manson, Maidie Scott, Borneo Gardner, Bioscope.
WOOLWICH HIPPODROME (rehearsal, 4).—Pantomime, "Cinderella," Bioscope.

MACNAGHTEN TOUR.

BLACKBURN.—Pictures, Marcelle Molray, Nibio and Doris, Khaki Boys, Those 4 Kids, Carina Trio, Grenello.
BRADFORD.—Pictures, Bradfield Trio, Nine Dainty Dots, "Flirtations of Frank," Calland and Hooper, Chas. Coverdale, Bert Elliott.
BURNLEY.—"Cinderella."
CARLISLE.—Pictures, Joe and Betty Binns, Alcide Capitaine, Walter Kemp and Co., Alec Kendal, Gordon Brown, Eddy Reed, Selkirk's Juveniles.
HALIFAX.—"Robinson Crusoe."
HUDDERSFIELD. — Walter Bishop's pantomime, "Dick Whittington."
LEICESTER.—Pictures, and company as booked.
SOUTHAMPTON.—"The Better 'Ole."
WARRINGTON.—"Damaged Goods."
Bradford bars Shipley.
Blackburn bars Darwen and Accrington.
Burnley bars Nelson, Accrington, Colne and Rawtenstall.
Warrington bars Earlestown and Widnes.
Southampton bars Eastleigh.
Rehearsal at all halls at 12.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 1).—Havanna Troupe, Harry Radford, Shawlene, Marcelle and Partner, Winifred Ward.
BIRMINGHAM GRAND (rehearsal, 1).—Marie Ambrose, Fred Keeton, Haley's Juveniles, the Edividas, the Mandos.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 1).—Martin Henderson, Nellie Sylvester, Two Delights.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Lawrence Wright Ensemble, The Joannys, and company as booked.
CARDIFF EMPIRE (rehearsal, 1).—Betty Washington, Alexander's Empire Opera Singers, Talbot O'Farrell, Mercer Trio.
CARDIFF OLYMPIA (rehearsal, 12).—Angel Blanco, Tilbury and Vera
CHELSEA EMPIRE (rehearsal, 2).—Tom Stern, Marie Kay, Ford and Urma, Tom E. Hughes.
FINSBURY PARK EMPIRE (rehearsal, 1).—Whit Cunliffe, Carrie Laurie's Juveniles, Deuzilloe Trio, Ernev and Rey, Jose De Morass, Cornella and Eddie.
GATESHEAD EMPIRE (rehearsal, 12).—"Bobble and Squeak."
GLASGOW EMPIRE (rehearsal, 1).—Alfredo, Alice Lakin, Chas. R. Whittle, Marie Louise and "Bit," the Mountfords, Alf. P. James in "The Strike," the Poppescus.
HULL PALACE (rehearsal, 1).—West and Co.'s "There's a Long, Long Trail," Syd Sydney, George D'Albert, Three Canadians, Four Clovelly Girls.
LONDON HIPPODROME (rehearsal, 11).—"Zig-Zag."
NEW CROSS BROADWAY THEATRE.—Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Bart's Trio, Spalding and Vanguard, Herbert Cave, &c.
NOTTINGHAM EMPIRE (rehearsal, 1).—Sam Barton, Rennie and Roxburgh, Billy Wells and Eclair Twins, Ernest Shand.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—My Fancy, Piccadillians, Evelyn Tyser, Teddie Lotto, Ricardo, Emerie and Ainslie.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Seven Days' Leave."
SUNDERLAND EMPIRE (rehearsal, 1).—"Mother Hubbard."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Babes in th Wood."

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—Sisters Tremper, Nellie Wigley, Ernesto, Phil Ray, Victor and Leonard, George Prince, Bioscope.
BRISTOL HIPPODROME (rehearsal, 12).—Yelson Trio, Daunton-Shaw Troupe, Dan Rolyat, Ed. E. Ford, Bioscope.
CHATHAM EMPIRE (rehearsal, 12.30).—Dalmere's Table Circus, Bioscope.
CHISWICK EMPIRE (rehearsal, 12).—Sylva Vandyck, Oswald Bomaud, La Bas Duo, Armstrong and Howarth, Ida Long, Bioscope.
HACKNEY EMPIRE (rehearsal, 12).—Campbell and Brady, Dainty Doris, Terris and Romaine, Bert Harrow, Belle Davis' Cracker Jacks, Frank Leo, Bioscope.
LEICESTER PALACE (rehearsal, 12).—Bob Anderson, Flora Cremer, Ackroyd and Lecenzi, Kenna Brothers, Manuel Vega, Lole Conn, Bioscope.
LONDON ALHAMBRA.—"Round the Map" revue. Cast includes Violet Loraine, Nelson Keys, and Alfred Lester. Matinées every day of "Bluebell in Fairyland."
LONDON COLISEUM (rehearsal, 10).—Mark Hambourg, Violet Vanbrugh and Co. in "The Woman on the Window Sill," Lydia Kyasht, Two Rascals and Jacobsen, Ella Shields, Roxy La Rocca, Morgan and Burke, Walker's Juveniles, Ritchie Troupe, Bioscope.
MANCHESTER HIPPODROME (rehearsal 10).—De Busse, Austin Sisters, The McKays, The Merrills, "Bracelets," Bioscope.
NEW MIDDLESEX (rehearsal, 12).—"Frills and Drills."
SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Bi-Bo-Bi, Alice Hollander, Wieland, Frank and Vesta, Bioscope.
STOLL PICTURE THEATRE (London Opera House).—Pictures and varieties.
WOOD GREEN EMPIRE (rehearsal, 2).—Loupe and Ladies, Fyne and Hurley, Rosie Lloyd, Brinn, S. W. Wyndham, Arthur May, Bioscope.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Bandmaster Morris, Franco, Rosebuds, pictures.
BRIGHTON HIPPODROME (rehearsal, 12).—Les Glorias, Harry Halsey, Frederick Kerr and Co., Signor Novotti, Mark Sheridan, Lee White and Clay Smith, Schreck and Percival.
GLASGOW ALHAMBRA (rehearsal, 12).—Wylie and Tate's "Dick Whittington."
LEEDS HIPPODROME (rehearsal, 12).—Florrie Forde's "Robin Hood; or, Babes in the Wood."
LIVERPOOL HIPPODROME (rehearsal, 12).—Francis and Alfred, George Carvey and Nan Stuart, Biff Girls, Beth Tate, Jack Pleasants, Skating Girls, Harmony Four, &c.
MANCHESTER PALACE (rehearsal, 11).—Wylie and Tate's "Babes in the Wood."
MARGATE HIPPODROME (rehearsal, 2.30).—"All British."
NEWCASTLE HIPPODROME (rehearsal, 1).—Edelsten and Burns' "Jack and Jill."
PARIS ALHAMBRA. — Bon Aire Trio, Keystones, Les Fabiens, Carlton, Cole de Losse, Alexandre.
PORTSMOUTH HIPPODROME (rehearsal, 1).—Harry Day's "Vanity Fair."
SHEFFIELD HIPPODROME (rehearsal, 12).—Arthur Roberts and Co., Ada Crossley, Waters and Morris, pictures, &c.
SOUTHAMPTON HIPPODROME (rehearsal, 1.30).—Vera Caine, Joe and Willy, Ivor Vinter, "Mirth and Melody," pictures.
SOUTHEND HIPPODROME (rehearsal, 1.30).—Edie Gray, Harry Brown, Flying Reos, pictures, &c., Great Carmo, Victor Courtney.
WOLVERHAMPTON EMPIRE (rehearsal, 1).—Ford and Fordham, Arthur Haynes, O'Cullens, Patti Loftus, "The House That Jerry Built."

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth at 12.
BRIDGWATER PALACE.—"Red Beaver." "St. Malo and Coombe."
SALISBURY NEW THEATRE.—"Mrs. Gorringe's Necklace."
SALISBURY PALACE.—Irma Lorraine, Picquay and Imp, Donnovan Russell, Silent Tait and Aimee.
WESTON-SUPER MARE PALACE.—"Little Grey Home in the West" Co.
WEYMOUTH JUBILEE HALL.—The Seven Mountebanks, Marjorie Bowyer, Douglas, Les Nossellas.
WEYMOUTH PALLADIUM.—Pictures.
YEOVIL PALACE.—La Belle Acrial, Dan Filmer.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Great Raymond, Will Hay, Monzo Duo, Rose Lee Ivy, Gerrard.
ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Five Tip-Tops, Flora and Bilou, Sisters Delmar, Shastra and Mme. Kate, Fanny Williamson, Jack Hamaid, Renie Carew, Syd Thomas, and pantomime company, "Cinderella."
ASTON HIPPODROME (rehearsal, 12).—Rox Mex, Crasey Hicks and Pass, May Locke, The Cotham Comedy Four, The Krakes.
BATH PALACE—Constance Drever and company, Anita Hayes, Sandy White, Baxter and Welma, Halma, Woodward and Page, Bioscope, &c.
COVENTRY HIPPODROME (rehearsal, 1).—Symphonia, "The Meanest Man on Earth," Esa Trio, Smith, V.C., Little Hazel.
DUNDEE KING'S THEATRE (rehearsal, 12).—Cooper and Lait, Mr. Hymack, Violet Gwynne, Doris Benson and Cupids, Harvey King, Will H. Fox, John Donald and Co.
EDINBURGH PRINGLE'S PALACE. — Mysto, Enid Browne.
EDMONTON EMPIRE (rehearsal, 4).—Drama, "The Light That Leads Me Home."
FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Pantomime, "Sinbad the Sailor."
FOLKESTONE ELECTRIC THEATRE (rehearsal, 12.15).—Andy Carr, Dorothy and Victor, and pictures.
GOLDER'S GREEN HIPPODROME.—"Little Red Riding Hood" Pantomime Co. (Bryndon Phillips' Co.).
KINGSTON EMPIRE (rehearsal, 12.30).—G. Brydon Phillips's Co., "Aladdin."
LONDON CANTERBURY. — Charles Guard, Billie Tucker, Anita and Dott, Pathé Gazette, pictures.
LONDON GRANVILLE (rehearsal, 2).—Century Quartette, Victoria Lyons, Ex-Sergt. Bennett, Griff, Winnie Wayne, Dan Graham, Zenora, Alice Tramayne, Fred Rix and Co. in sketch "Money and Misery," Pathé Gazette.
LONDON ISLINGTON PALACE.—The Eight Opals, Frank Sylvo, Kittie Corri and Sadie, Ray Wilson, Monte and Eddie, Bioscope, &c.
LONDON MILE END EMPIRE (rehearsal, 1).—Delforce and Hartley, Viva Sydney, Nelville Delmar, Frank Tilly, Learto, Bioscope.
LONDON SHOREDITCH EMPIRE—Manny and Roberts, Horace White, Cyril Sylvern, Mabel Adeane, Billie Hale, Four Black Diamonds, Say Black, Graham Doyle, Bioscope, &c.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Joe Boganny and Co., Private Evans, Two Canadians, Maggie Clifton, Lilian Rickard, Spence and Jocelyn, Harold Montague.
PENGE EMPIRE (rehearsal, 12).—Moss' Empires, Ltd., present Albert de Courville's "Flying Colours."
PLYMOUTH PALACE (rehearsal, 1).—"Bewildered Parber." Four Stanlinis, C. Lee, Bonnudo, Jean Brodie.
PONTYPRIDD TOWN HALL.—Haydn Wood and Dorothy Court, Sutcliffe Family, Siems, Lilian and Gracie, pictures.
SALFORD REGENT (rehearsal, 11).—Harry Russell's pantomime, "Jack and the Beanstalk."
WIGAN HIPPODROME (rehearsal, 11).—Messrs. Geo. Willie, West, and McGinty in "Jerry and Co., Builders," Mary True, Frank Cass, Marcelle De Vere, Arthur Woodville, The Ronnies, Ernie Ream, and Cassie Walmer.

"Inside the Lines" Cartoons.

A liberal selection of the most effective of the two hundred cartoons of "Inside the Lines," drawn by that clever black and white artist, Mr. David Wilson, and displayed in the pictorial announcements of the Apollo Theatre, will shortly be issued as a booklet. This idea occurred to Mr. Bernard Hishin after receiving a number of letters from members of our fighting forces and civilian playgoers asking for copies of certain cartoons—humorous illustrations of the downfall of the Huns' experts in espionage.

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BIRTHS, MARRIAGES, DEATHS

IN MEMORIAM.

ABEL.—In loving memory of my darling husband, George, who left me Dec. 29, 1916. Ever in my thoughts, ever mourned.—Ethel.
CARROLL, JOHN EDWARD.—Jack E. Carroll, Trooper, 5th Royal Irish Lancers, killed in action Jan. 4, 1916, aged 23. R.I.P.—Dad.

FOR SYMPATHY.

Mrs. Fred Willmot begs to thank all friends for their kind messages of sympathy in her recent sad bereavement, also for the many beautiful floral tributes received, which are too numerous to acknowledge individually.

Tom Warne and Fred Cure.

Tom Warne and Fred Cure, who are playing the Robbers in the "Babes in the Wood" at the Theatre Royal, Bristol, introduced a new song in the production entitled "On the Day That We Went and Joined the Army." Will Page also introduced for the first time a comedy dame number entitled "I Want Somebody." Both numbers are from the pen of Will Page.

Miss Phyllis Neilson-Terry.

Glowing accounts of the success of Miss Phyllis Neilson-Terry in Canada have reached us. In Montreal she figured in a vaudeville programme at the Orpheum, and contributed a couple of songs, an excerpt from "Trilby," and two scenes from "Romeo and Juliet." Local critics wrote enthusiastically in praise of her singing and acting.

Familiar Surroundings.

Mr. Leonard M. Day, who was conducting "The Bing Boys are Here" in the touring company at the Princes Theatre, Bristol, recently visited familiar scenes, as for twenty-five years he lived in Bristol and Clifton as a teacher of singing and pianoforte, and for fourteen years of that period was conductor of the Clifton Amateur Operatic Society, which produced many of the Gilbert and Sullivan operas, with excellent results, from a musical and financial point of view.

A Jubilee Souvenir.

For more than two years past Mrs. J. Macready Chute and her co-directors of the Princes Theatre, Bristol, have entertained parties of wounded soldiers at practically every matinée, and graceful tribute to the fact was paid in a handsome illuminated address, which has been presented to Mrs. Chute by the staff of the theatre to mark the fiftieth birthday of the Park-row house.

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LONDON & SUBURBAN PANTOMIMES

"RED RIDING HOOD," AT THE KING'S.

Produced on Boxing Day.

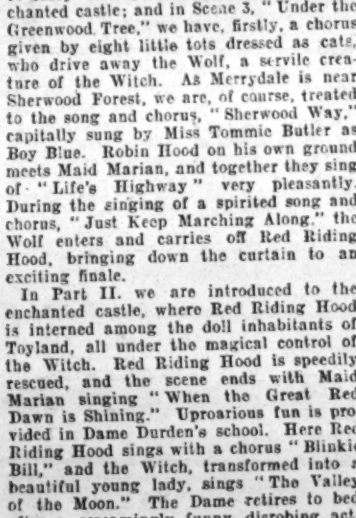
Dame Durden .....Mr. Lyall Johnston
Mary Mary Quite Contrary
Miss Louie Freear
Boy Blue .....Miss Tommie Butler
Little Red Riding Hood
Little Evelyn Behenna
Johnny Stout ..... Mr. W. H. Kirby
Johnny Green ..... Mr. Fred Malcolm
Milord Sir Baron Bolo
Mr. Walter Walters
Bold Robin Hood. Mr. Conway Dixon
Maid Marian .....Miss Netta Lynde
Richard Cœur de Lion
Mr. Herbert Pearson
The Witch of the Wood
Miss Nora Emerald
The Wolf .....Mr. George Lupino

In these days when "revues" and "fairy plays" take the place of pantomime it is refreshing to find that Mr. J. B. Mulholland adheres to the traditional Christmas annual called the "King's Own," by means of which the children, the real supporters of pantomime, are amply provided for. At the King's, Hammersmith, we have the genuine article. This year Mr. Mulholland blends the two stories of Red Riding Hood with Robin Hood, making them brother and sister. In the Village of Merrydale, where Dame Durden, the nurse, keeps a school, Boy Blue comes courting Red Riding Hood, and, of course, Robin Hood is after Maid Marian. Robin Hood is an outlaw, and consequently when it is known that he is expected in the village the bold, bad Baron Bolo takes measures to "remove" Robin, calling to his aid Johnny Green and Johnny Stout. These two, however, take his money, but fail him at the last moment. The Witch of the Wood acts as his ally in their stead. Boy Blue and Red Riding Hood sing and dance the Hawaiian Butterfly delightfully, and following Robin Hood and Maid Marian's duet, "Do You Like Me? Just a Little Bit," pleases the audience mightily.

The Baron's plans not succeeding as to Robin Hood, he and the Witch combine to carry off Red Riding Hood to the enchanted castle; and in Scene 3, "Under the Greenwood Tree," we have, firstly, a chorus given by eight little tots dressed as cats, who drive away the Wolf, a servile creature of the Witch. As Merrydale is near Sherwood Forest, we are, of course, treated to the song and chorus, "Sherwood Way," capitally sung by Miss Tommie Butler as Boy Blue. Robin Hood on his own ground meets Maid Marian, and together they sing of "Life's Highway" very pleasantly. During the singing of a spirited song and chorus, "Just Keep Marching Along," the Wolf enters and carries off Red Riding Hood, bringing down the curtain to an exciting finale.

In Part II. we are introduced to the enchanted castle, where Red Riding Hood is interned among the doll inhabitants of Toyland, all under the magical control of the Witch. Red Riding Hood is speedily rescued, and the scene ends with Maid Marian singing "When the Great Red Dawn is Shining." Uproarious fun is provided in Dame Durden's school. Here Red Riding Hood sings with a chorus "Blinkie Bill," and the Witch, transformed into a beautiful young lady, sings "The Valley of the Moon." The Dame retires to bed after a screamingly funny disrobing act, from whence she is driven by the Wolf, who takes her place, and then Red Riding Hood, to be attacked in the traditional manner by the Wolf, who is killed by Boy Blue. The pantomime winds up in the Fairy Palace, where, in a gorgeous set, Robin Hood is ennobled by Richard Cœur de Lion, and is mated to Maid Marian.

The cast is a good one. Mr. Lyall Johnston made a capital and very amusing Dame Durden. Miss Louie Freear was very original as Mary Mary Quite Contrary, but after the first night her voice failed her, and Miss Agnes Mayo has since played the part very satisfactorily. As Boy Blue Miss Tommie Butler scored a prime success, acting and singing with much grace and charm. Little Evelyn Behenna showed great promise and talent as Red Riding Hood, and was voted A1. Messrs. Kirby and Malcolm made a very humorous couple as Johnny Green and Johnny Stout, and their amusing gags proved very popular. Mr. Walter Walters was a capable Sir Baron Bolo. True to his ideal that manly heroes should be played by men, Mr. Mulholland has engaged Mr. Conway Dixon for the part of Robin Hood, and both manager and actor are to be congratulated on the choice. Mr. Dixon's excellent voice and appearance are well appreciated. Miss Netta Lynde as Maid Marian looked delightful, and sang sweetly. Mr. Herbert Pearson made a distinguished figure as King Richard, and Miss Nora Emerald of Mr. George Lupino was realistically effective. The chorus has been well trained, and the dances cleverly arranged by Miss Ina Alston. Mme. Victor's Eight Merry Little Maids were exceedingly good, and the music skilfully composed, selected, and arranged by Mr. Alfred C. Toone, who also ably directed the orchestra. Mr. F. L. Lyndhurst was responsible for some very effective and beautiful scenery. The pantomime was produced by Mr. Mulholland in his usual thorough manner, assisted by Mr. Henry Hawtrey, the stage manager.



MISS SYBIL ARUNDALE,
Dick Whittington.
Kennington Theatre.

"DICK WHITTINGTON" AT ILFORD.

Pantomime, in Nine Scenes, Written by Alec Flood. Music by H. E. Harris, Produced at Ilford Hippodrome on Monday, Dec. 24.

Dick Whittington .....Lorna Pounds
Alice .....Toots Pounds
Zoe .....Marcelle Wilson
Susan Stewpan .....Will Johnson
Alderman Fitzwarren..Johnny Schofield
Idle Jack .....Tom E. Hood
Emperor of Morocco....Harry Bristow
Captain and Mate ....Phil Rallis Duo
Spirit of the Bells.....Dorothy Grey
Demon Rat .....James Saker
Thomas, the Cat .....Alfred Rhode

Mr. Charles Gulliver is to be heartily congratulated on having secured those gifted and well-known artistes, Lorna and Toots Pounds for principal boy and girl. Toots plays Alice with a dainty charm, and the Dick of Lorna is a real boy. Their artistry is perfect. Their singing and dancing in the "I'll be Nice to You" duet was very popular, and Miss Lorna scored a hit with "Let the Great Big World Keep Turning," a fine effect being produced by a cinematograph world on the turn at the back. Miss Toots has some dainty dances, and scores heavily with her "Sweetheart" number. The action of both throughout calls for the highest praise. Mr. Tom E. Hood as Idle Jack is always amusing. His "Telegraph Boy" song was voted excellent fun, and his gag about "What's a'name" is a capital one. Mr. Will Johnson makes a very funny Susan Stewpan, and his dame was one of the successes of the show. Mr. Johnny Schofield as Alderman Fitzwarren plays with sense of humour that shows us the real comedian. Mr. Harry Bristow gets the right touch as The Emperor of Morocco; and his daughter, Zoe, has a very dainty impersonator in Miss Marcelle Wilson, an accomplished dancer. Miss Dorothy Grey, a fine vocalist, plays well "Spirit of the Bells," and uses her beautiful voice to advantage in "Love's Garden of Roses"; and the Demon Rat is acted by Mr. James Saker with dramatic fervour. The Cat was cleverly impersonated by Mr. Alfred Rhode, whose antics greatly amused the youngsters. The Phil Rallis Duo, as Captain and Mate, do great things throughout, and are applauded for their speciality act in Scene 3. A good-looking chorus and eight small dancing children complete the cast.

Mr. Alec Flood's book is excellent, and Mr. Harold E. Harris's music is always tuneful. The scenery and dresses are artistic, the City scenes, The Emperor's Palace, and Highgate Hill calling for special mention. Madame Elise Clere has done well in arranging the dances, and Mr. C. F. Ludbrook, stage-manager for the show, deserves commendation for his work.

"MOTHER GOOSE" AT BRIXTON.

Pantomime, Produced on Boxing Day.

Mother Goose....Mr. Newman Maurice
Squire Badlot .....Mr. Bert Hilton
Colin .....Miss Ivy Love
Daisy .....Miss Dorothy Maurice
Johnny .....Miss May Doraine
Mr. Bumble .....Mr. Arthur Brown
Mrs. Dough .....Miss Queenie Harvey
Mrs. Choppe .....Miss Gladys Arnold
Mrs. Skimm .....Miss Lilian Dwyer
Mrs. Lifter .....Miss Isabel Radcliffe
Dicky Jones .....Mr. John Fenning
Margery .....Miss Nita Crystal
Tommy Dodd .....Mr. Dan Whitley
Quill and Parchment ..Leopold Bros.
Mr. Bell .....Mr. Henry Bell
Dosey .....Mr. Small
Joey .....Mr. Smaller
Gertie .....Miss Adrian Stevenson
Tempest .....Mr. Fred de Vere
Golden Gnome .....Mr. A. Littleman
Golden Ray.....Miss Gladys Carlton
Goosey .....Mr. Syd Claydon
Jack .....Miss Emmie King

Mr. Newman Maurice's pantomime at the Brixton Theatre is quite up to the high standard looked for from so experienced a producer. Some of the scenes are very beautiful, particularly the Valley of Gold, and the ballet here is particularly well done. Mr. Maurice himself plays the title-rôle, and his dame study is a genuinely humorous one. His "Eat Less Bread" song is a gem, as also is his "Whoop" chorus number. Mr. Dan Whitley is another big success in the comedy line as Tommy Dodd, and his humour throughout is much enjoyed. He had his audience on the grin nearly all the time he was on the stage. His song, "It's For Your Sake," gained him loud applause, and his burlesque work was very funny. Mr. Bert Hilton was another comedian who scored throughout as the Squire, his "Conscientious Objector" number making a big hit. The Leopold Bros. as Quill and Parchment, whenever they were on the scene, got plenty of laughs, and with Small and Smaller (who were funny as Dosey and Joey), had a very fine tumbling act. Mr. Syd Claydon was capital as the Goose, and Mr. Fred de Vere played with just the right touch as Tempest. Messrs. Arthur Brown, John Penning, and A. Littleman in other parts all did well.

Miss Emmie King made a big hit as Jack, the principal boy. She has a fine stage presence, and her songs, "Let the Great Big World Keep Turning," "Keep Your Eye on the Girlie You Love," and "Down Texas Way," were all excellently sung. Miss Nita Crystal was a very dainty Margery. She sang "Where the Black-eyed Susans Grow" with much charm, and "The Land of Children's Dreams," a pretty number, was a big success. Her dancing is also first-class. Miss Gladys Carlton makes an ideal Fairy Ray, "I Want You to Know I Miss You" and a new number, "Roses," being both well rendered. Miss Ivy Love, as Colin, did well, and sang in fine style "On the Road to Lord Knows Where," whilst Miss Dorothy Maurice's Daisy was always sympathetic and pleasing. Mlle. Suzanne Sicklemore and others danced in fascinating style, and other parts among the ladies were ably accounted for, a good-looking chorus giving valuable assistance. Mr. Arthur S. Banks assists Mr. Maurice in the front of the house.

"MOTHER GOOSE" AT SHOREDITCH.

Produced on Christmas Eve.

Jill .....Miss Elise Craven
Prince Rupert .... Miss Daisy Stratton
Jack ..... Mr. George Grogie
Mayor of Muddleton
Mr. John McMahon
Squire of Muddleton
Mr. George Reney
Mother Goose ..... Mr. Fatty Roma
Snick and Snack..Woodhouse and Wells
Priscilla, the Goose
Mr. Joe Arthurs
Puck ..... Miss Violet Fenton
Fairy Contentment..Miss Dolly Gillham

There are plenty of good things, both amusing and interesting, in "Mother Goose," written by Alec Flood, music by Thom. Gray and Beresford Kent, produced at the Olympia, Shoreditch, on Monday, a round of applause greeting the grand transformation scene, "Fairyland in Autumn."

Miss Elise Craven is a pretty and dainty Jill, and her dancing very attractive. Her sweet singing of "Where You Were I'd Like To Be," and dance following well merited the applause bestowed on it. Miss Daisy Stratton is a charming Prince Rupert—no better choice could have been made—and sings well "Where the Black-eyed Susans Grow" and other numbers. The comedy is in safe hands, Mr. George Grogie (the country yokel) proving quaintly funny as Jack—his "apple dumplings" song being very popular. Mr. Fatty Roma is a dear old soul as Mother Goose, and has a good number in "I Want Some Man To Love Me," whilst those very clever patter comedians, Woodhouse and Wells, are very funny as Snick and Snack, the broker's men. Their song, "Plenty of Money in the World," is quite a hit. Mr. John McMahon as the Mayor scores heavily with his "Sugar Card" number, and Mr. George Reney contributes for a small part a most effective Squire study. His tongue-twister, "Sammy Salter Sorted Sausages," got plenty of laughs. Mr. Joe Arthurs does good work as the Goose. Miss Violet Fenton is a dainty Puck, and Miss Dolly Gillham a charming Fairy Contentment.

A word of praise should be added for Madame Elise Clerc, who arranged the ballets.

[Photo., Bacon, Newcastle.
MISS DAISY BINDLEY,
Princess Badroulbadour, "Aladdin,"
Drury Lane.

"THE BABES" AT HAMMERSMITH.

Pantomime, Produced on Dec. 26.

Robin Hood .....Miss Hazel Glade
Maid Marian ....Miss Phyllis St. Clair
Gerald .....Miss Irene Engleheart
Ruby .....Miss Greta Fayne
Alice Ann .....Miss Sadie Sadler
Baron Bolo .....Mr. Edward Mervyn
Pimple .....Mr. Teddy Grant
Will Scarlett .....Miss Dollie Mayo
Margery .....Miss Gladys Wynne
The Witch .....Miss Elsie Benson
Friar Tuck .....Mr. Arthur Allen
Little John .....Miss Lorna Westboro
Muriel .....Miss Marjorie Richards
Allan-a-Dale .....Miss E. Jones
Lilian .....Miss Gladys Wynne
Will-o'-the-Wisp..Miss Margaret Craske
Fairy Queen .....Miss Lily Barnes
The Monitor ..Master Bertram Phillips
Betty .....Miss Connie Leyton
Cupid .....Miss Francais Lloyd
Claude .....Mr. Will Skidmore
Jerry .....Mr. Alex. Fraser

"The Babes in the Wood and Bold Robin Hood," with which Miss Margaret Cheney opened the renovated Lyric Opera House at Hammersmith, contains plenty of funny material and many attractive scenes. The presence of a number of local children proves very popular, and the scenery, without being elaborate, is picturesque.

Miss Hazel Glade makes a dashing Robin Hood; her songs, "Heigh-ho!" "Down Texas Way," and "When Our Kiltie Lads Come Home," are well sung, and her comedy acting is of the best. Maid Marion is sweetly played by Miss Phyllis St. Clair. She has a fine voice, which she uses to advantage in "Let the Great Big World Keep Turning," and joins with Robin in the duet, "One Hour of Love With You." Her dancing, too, is very smart. "Just My Love," a duet sung by Miss Dollie Mayo (Will Scarlett), and Miss Gladys Wynne (Margery), gets plenty of applause. Two clever children play the Babes—Miss Irene Engleheart as Gerald, and Miss Greta Fayne as Ruby. The former's "Five Days' Leave," a khaki number, is well sung, and the latter's dancing is perfect; they are both deserving of the highest praise for their artistic performance. The whistling solo of Master Bertram Phillips gained a round of applause. Miss Sadie Sadler is capital as the nurse, and Miss Margaret Craske danced very prettily as Will o' the Wisp.

Mr. Teddy Grant's dry humour is well to the fore throughout. His unctuous comedy and impromptu gags were all excellent, while his "Yorkshire Pudding" song won many laughs. Miss Hazel Glade assisted him in the gags excellently, and also in a good duet, "Girls." Messrs. Will Skidmore and Alex. Fraser as the two Robbers must also be awarded praise for their comedy work, especially in the schoolroom scene, and also in the "Government Ale" duet. Mr. Edward Mervyn, as the wicked uncle, does the little he has to do well. A harlequinade, arranged by Mr. Tom Leonard, is an added attraction.

"ROBINSON CRUSOE" AT STRATFORD.

Produced on Christmas Eve.

Robinson Crusoe..Miss Jennie Gregson
Polly Hopkins ..... Miss Katie Kay
Captain Jack ..... Miss Kitty Douglas
Sweet Alice ..... Miss Elsie Lisle
Mrs. Crusoe .... Mr. George Goodfellow
Joe Hopkins ..... Mr. Mark Coney
Short and Stout .. Ferguson and Mack
Will Atkins ..... Mr. Bert Graham
Cannibal King
Mr. Robert W. F. Douglas
Princess Wanda .. Miss Alice Belmore
Friday ..... Mr. Alfred Selby

This pantomime, written by Fred Fredericks and Percy Ford, and produced by Fred Fredericks with every sign of success, tells the well-loved story of the adventures of Robinson Crusoe and his man Friday on a desert island. The music, which is by Ben Barrow, is tuneful, and popular ditties are skilfully interpolated. The story follows on familiar lines. Crusoe embarks on the Saucy Sally, which is wrecked in due course, and he is cast ashore on a cannibal island. Alone on a raft—a well-managed scene—as well as the finale at the King's Palace with its brilliant ensemble, reflect great credit on the scenic artist, George Dobson, and the stage manager, John Evans. The scene on the cannibals' island is highly picturesque, and a good idea is the adaptation of the "Temple Bells" as crooned by the savages, in the opening scene of the second act.

Miss Jennie Gregson is a handsome and commanding Crusoe; her song, "They All Look Alike in Khaki," and her pretty duet with Polly, "Not a Little Bit," are both hits; and her other ditty, of the over-ripe saying, "Good-Bye-ee," is a sure success. Mr. George Goodfellow enacts the part of the dame Crusoe with all his wonted drollery, and he is always well to the fore in keeping the ball of fun rolling. Polly Hopkins is a trim little craft, bright, pretty, and vivacious as impersonated by Katie Kay. Her rendering of "Down Texas Way" is most agreeable. Captain Jack is safe in the capable hands of Kittie Douglas, who carries herself well in nautical costume; her song, "I Love My Motherland," gains great applause. Elsie Lisle as his lady-love, Sweet Alice, sings "Roses of Picardy" most effectively. Mark Coney as Polly Hopkins's father is eminently satisfactory. Bert Graham as Will Atkins, the pirate, is the bold, bad buccaneer to the life. Friday is represented by Alf. Selby, who acts well in dumb show. King Guzzlema is impersonated by Robert W. F. Douglas with the ferocity suitable to the part. The Princess Wanda is played by Alice Belmore with charm, and her dream song is well rendered. Kitty Denton's Little Rays of Sunshine gave agile and supple calisthenic displays in the course of the pantomime. Ferguson and Mack as Ben Bowline and Bill Mainbrace cause continual laughter with their gags and funniments. A well-pleased audience justified their appreciation in the usual way. The scenery and dresses are always first-class.

"WHITTINGTON," AT THE DALSTON.

Produced on Boxing Day.

Dick Whittington .....Masie Ayling
Alice .....Mabelle George
Alderman Fitzwarren .....Jack White
Idle Jack ..... Fred Holt
Selina ..... Clarence Ibbotson
Emperor of Morocco..Harry W. Furniss
Captain Starboard .. } Bros. Curran
Ben Bobstay ..... }
Princess Almida ....Phyllis Hartshorn
Lord Slightall .....Marion West
Polly ..... Gladys Elvin
Lady Flouncy .....Lucy Beryl
Countess of Showoff..Kathleen Baker
Duchess of Hupperten ....Pattie Clay
Lord Highflier .....Edith Sinclair
Count Greatdude .....Iris Williamson
Sir Algy Sumknut ....Hetty Warnick
Thomas .....Tom Playford
Carilla ..... Beatrice Sorel

[Photo., Bamber, Blackpool.
MISS KATIE HUGHES,"
Dandini, "Cinderella,"
Hippo., Lewisham.

Mr. J. Langdon Lee, the lessee and manager of the Dalston Theatre, has evidently touched the successful note in deciding upon the familiar but ever welcome story of "Dick Whittington" for the pantomime at that house this season. Once again Mr. F. Leslie Moreton and Mr. Guyton Heath present the Christmas annual, and the production gives proof of their resourcefulness and experience as providers of entertainment. Mr. F. Leslie Moreton is mainly responsible for the book; the music, which is most tuneful and acceptable, has been composed and arranged by Mr. Michael Dwyer; and special scenery has been painted by Mr. K. McLennan. The scenes which present most realistic effect are Fitzwarren's Emporium, The Hill at Highgate, Down by Ye Olde London Docks, The Emperor's Palace, and Dick's Entry into London.

Miss Masie Ayling, with a handsome presence, makes an excellent Dick, and her efficient acting is equalled by most acceptable vocalisation. The song, "Every Cloud has a Silver Lining," is well received, and she also sings with success "Down Texas Way" and "The Bells of St. Mary's," and with Alice Fitzwarren takes part in a charming duet, "Love in a Cottage is a Paradise for Two." The Cat has an agile representative in Mr. Tom Playford, whose imitations of feline movements and eccentricities are very natural. Mr. Jack White as Fitzwarren presents a typical, old-time City Alderman; and as Alice, Miss Mabel George is a favourite figure in the story; her singing and dancing are much applauded, especially when she gives "Father Keeps the Home Fires Burning." Idle Jack is portrayed so vigorously by Mr. Fred Holt that his description appears to be somewhat of a misnomer. His song illustrative of the conscientious objector is received with marked appreciation; and another, "Pudden," is repeatedly encored. With Alice he takes part in what may be best described as a duet of flirtation.

The dame, Selina, Fitzwarren's cook, is presented by a comedian of experience, Mr. Clarence Ibbotson, who is a constant source of merriment. Mr. Harry W. Furniss makes a dignified Emperor, but unbends somewhat when he sings, with Selina, "I Like the Little Twinkle in Your Eye." The Princess Almida is well represented by Miss Phyllis Hartshorn, and scores a success with a splendid sunshine song, sung amid appropriate scenes. Miss Marion West as Lord Slightall sings a pretty song about "My Little Girl." Miss Beatrice Sorel as the Fairy charms everyone with "Moon and Elf."

The production is remarkable for some excellent concerted pieces, one of the best being "When the Great Day Comes," foreshadowing the period of peace. The Alsace Troupe of eight lady dancers are the recipients of much applause. The full chorus and augmented orchestra is under the direction of Mr. C. T. Walton. Mr. C. E. Dering is acting manager, Mr. Jack White stage manager, and Mr. K. McLennan assistant stage manager.

(Continued on page 20.)

BIRMINGHAM REPERTORY THEATRE.

The full strength of the company at the Birmingham Repertory Theatre is supporting an afternoon play for the bairns, the same that delighted so many of them two years ago. "The Christmas Party," as its title is, is the pleasant fancy of Mr. Barry V. Jackson, to whom Birmingham mainly owes its repertory theatre. By the time-honoured magic of Santa Claus the heroes and heroines of a score of nursery legends are brought together for the entertainment of two children "down with the measles." Thus Miss Margaret Chatwin harnesses her tragic muse to the immemorial pageant of Banbury Cross, and Mr. Joseph A. Dodd extends the range of his characterisation to the eccentricities of Antony Rowley. Artistes of distinction like Miss Dorothy Massingham take part in the friskings of Cinderella, the Three Blind Mice, and the fearsome fauna out of the Ark. There is graceful imagery as well as a good deal of boisterous frolicking in "The Christmas Party," not the least charming performances being those of Miss Kathleen Vaughan and Miss Mattie Block, the two children into whose dreams the fantastic revels are projected. Some pretty dancing too, and a real old-fashioned harlequinade to wind up.

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PROVINCIAL PANTOMIMES.

"MOTHER GOOSE" AT ASHTON.

Mr. Chas. Revill, proprietor of the Theatre Royal, Ashton-under-Lyne, has put on a Christmas annual, in "Mother Goose," of all-round excellence. The "book" has been written and the panto. produced by Mr. A. E. Smith; songs by Francis and Day and Lawrence Wright; costumes by Mrs. Wright and Mme. Raymond; and the scenery by Alex. Toole, of Mr. Smith's studio; ballets, groupings, &c., by Miss Betty Beryl, and the music by Mr. Fred Kingsley. "Mother Goose" does not stray far from tradition in its story, and it is told in entertaining style. The comedy is good, and the scenery wins admiration.

Miss Betty Beryl is the essence of fun and frolic as the principal boy Jack, and Miss Doreen Andre, as Jill, is full of charm in both her acting and singing. Mr. Allen Hanbury and Mr. Harry Pipe are the principal fun-makers as Mother Goose and Baron Badlot. Mr. Hanbury makes a very droll dame, and Harry Pipe is untiring in his efforts to create merriment. Messrs. Lonno and Murphy, as Bubble and Squeak, whose endeavours to force the fun were very successful, are associated with Mother Goose and Badlot in most of the comic interludes. The Sisters Ayredale, as Tommy Tucker and Margery Daw, do good work. Messrs. Jackson and Moste as Flip and Flop, Misses Louie Lynn as Miss Muffet, and May Macpherson as Fairy Fortune, are well cast, the latter being an agreeable vocalist. Other minor parts are ably played, and the chorus of villagers, foresters, &c., are represented by a bevy of pretty girls.

Specialties are provided by the Sisters Lizette, expert dancers. Tony King (Tired Tim) is a vocalist of ability.

"SINBAD" AT ASHTON.

Messrs. Broadhead and Son, of the Empire Hippodrome, produced Mr. Fred Le Cren's pantomime, "Sinbad," for Christmas week. The entire production is under the personal direction of the author; the mechanical effects by Laurie Whiston, scenery by J. Critchie. It is full of fun and frolic from start to finish. The "Arabian Nights" version of the story is followed mainly, but there are diversions in incident, and humour is the paramount feature. The scenery and dresses are pretty, the songs catchy, including, of course, some of the favourites of to-day, and the dances and groupings good. Bagdad is the starting point, and we are plunged at once into the real business of the pantomime. The scenes include "The Quayside," "On Board the Fancy Flo," "The Diamond Valley," and the finale, "The Emperor's Conservatory."

Miss Ada Le Cren is a sprightly Sinbad; Mrs. Harry Le Cren makes the most of Mrs. Sinbad; Fred and Ted Oxo also provide much fun as Barnum and Bosun, with Jack Newton as Mate. The Fairy, Miss Lila Lubins, is a graceful one, sings sweetly as Coralina, and dances neatly. The support by the company and the corypheus is creditable.

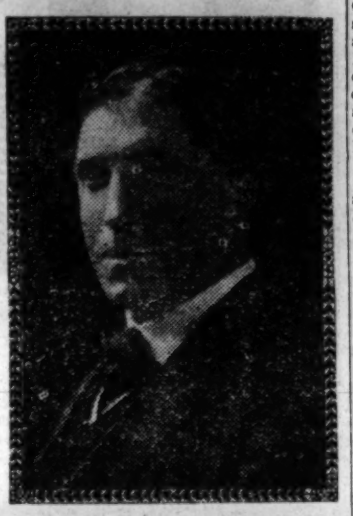
"CINDERELLA" AT BATH.

Mr. Arthur Charlton has once again entrusted Mr. Fred Clements with the presentation of the Christmas annual at the historic Royal, Bath, and perhaps the best of all subjects to please young and old alike has been chosen in the fairy story of "Cinderella." On Christmas Eve the first performance was given before an audience who showed their appreciation in hearty applause. The general mounting is excellent, the scenery being particularly good, a notable set being Scene 4, "The Home of the Butterflies," designed and painted by Mr. Cattermole Cathray. The dresses are elaborate and tasteful, and the music contains many of the song hits of the day. The entire production is under the direction of Mr. Frank Johns, who, in addition to the onerous duties of stage management, plays the Baron with unfailing enthusiasm. His chief ditty, "Nobody Loves Me," goes well, and he puts in a lot of amusing comedy gags with Buttons, a rôle enacted by Tom Reno, who, as chief comedian, is constantly on the stage to create laughter with joke and song. His "Rollie Pollie Pudding" song, written by himself, is popular, and his duet with Mr. Johns, "All Together Again," quickly gets the house going with them. Nellie Babbie makes a stately Prince, and speaks her lines well; she has several of the best songs to render, including "There's a Girl for Every Soldier," "Till the Sammy Boys Come Home" (a cure winner), and the favourite, "God Gave You Love." Miss Lorna Cherry is the heroine, and her voice is heard to advantage in such a number as "Land of Children's Dreams"; she also takes part in several duets. To Miss Daphne Jay, as Dandini, nothing but praise can be given; she renders "Down Texas Way" and other numbers with immense go, and is a dancer of exceptional ability. Miss Constance Carmen is capital as the Fairy, and gains much applause for the pretty ballad, "When the Great Big Dawn is Shining." The Ugly Sisters are enacted by Scholey and Scholey, and the Broker's Men by Brock and Brock; the latter two give a comedy bicycle act that brings down the house. The step-dancing of the Four Dellarcosas was received with enthusiasm, and Pauline Rivers' Twelve Juvenile Tower Girls are exceedingly popular little people. Petite Nina's toe dance is a feature in the Butterfly scene, the little lady receiving great applause.

Mr. George Baker is the musical director, and Mr. Roni Ernest the acting manager for Mr. Fred Clements.

"FORTY THIEVES" AT BIRMINGHAM.

This season's pantomime is in many respects the most ambitious that Mr. Leon Salberg has attempted during his tenure of the Alexandra at Birmingham. Spectacularly, it is imposing, with bold and even daring colour schemes, yet keeping within the bounds of taste. With "The Forty Thieves" as a subject, brilliant Oriental effects are in consonance with the tenour of the story, and the succession of stage pictures gladdens the eye without wearying it with over-emphasis, for the artists have contrived some grateful relief. Miss Victoria Carmen is the principal boy, and she has already gained the popular suffrages by her gallant bearing and unflagging animation. Moreover, she has some capital songs, that in which she makes her greatest hit being the "Hawaiian Butterfly," a strikingly effective scena. Miss Aimee Stewart as principal girl more than sustains her stage prestige. She sings very charmingly, and her song, "Swing Me in the Moonlight," which is enhanced by the skill with which the accessories of illuminated and garlanded swing are arranged, is one of the



MR. EDWARD LEWIS,
Gaiety, Dublin.

outstanding individual successes. As the Dame, Mr. Fred Hutchings scores a notable personal triumph. He and Mr. Sam Hilton are responsible for the lion's share of the fun-making. For the all-round excellence of the pantomime honour is largely due to Mr. Herbert Barnes, musical conductor at the Alex, on whom has devolved once more the responsibility for the main design. There is lively music and honest mirth, and it is a pantomime of ideals.

"CINDERELLA," AT THEATRE ROYAL, BIRMINGHAM.

There need be no hesitation in predicting for "Cinderella" at the Theatre Royal, Birmingham, a great popular triumph. "Cinderella" was not presented to the public till Boxing Day, but following recent precedents a big party of wounded sailors and soldiers were entertained on the occasion of the final rehearsal on Christmas Eve.

"Cinderella" not only has all the best features of modern pantomime in profusion, but it provides the irresistible Billy Merson with a part which, while enabling him to exploit all or any of his box of tricks, does no violence to the gossamer delicacy of fairy lore.

The Royal pantomime is far more than a one-man show, however. Miss Clarice Mayne has shown us before of what effective work she is capable as principal boy. Her Prince Charming will bear comparison with anything she has done in the past. Her handsome presence, tasteful singing and dancing, and the grace of all her motions stamp her as the incomparable Prince. Her scenes with Cinderella had a most delightful distinction and refinement, particularly a love duet in the baronial kitchen. Daisy Burrell is a very winning Cinderella, able to play upon the emotions with an unerring touch. The humour was always kept within bounds, and was always consistent with the demure Cinderella's pretty romance. It was the congruity of the whole design, from the work of the scenic artists to the frolics of the laughter-makers, that constituted the charm of the show. Without being overweighted with allegory the course of the eleven scenes is diversified with quite a number of happy conceits and ingenious mechanical effects. The way in which the appearance of the crystal coach, with its team of four prancing ponies, is contrived is very striking.

[Photo., Wrather and Buys.
MISS CLARICE MAYNE.
Prince Charming, "Cinderella,"
Theatre Royal, Birmingham.

Miss Kitty Emson as Dandini sings a good song, and carries off the whole of her share with unflagging spirit. Charles Penrose with his cachinnatory exuberance makes a good Baron, and Aimee Bebb and Bert Byrne work well together as the Ugly Sisters. Daisy Cordell and John Duncan are the Immortals. To the book of Clifford Harris and Valentine have been added lyrics by Philip Rodway and Geo. M. Slater, to the latter of whom belongs the primary credit for the stage production. James W. Tate and Harry Rushworth (chef d'orchestre at the Royal) have done their part well in arranging the music. The extremely smart show given by the Piccaninnies brought down the house. Mrs. Lawrance Tiller's Tinitots emphatically made good.

"CRUSOE" AT BOURNEMOUTH.

"Robinson Crusoe" was most successfully launched on Boxing Day at the Theatre Royal, Bournemouth. The production is most effective, without being gorgeous. The final scene, The Palace of Amazons, is well conceived in both colour and design. The music is lively and tuneful, and with humour in full measure and overflowing, the whole went merrily and smoothly from start to finish. Perhaps the greatest song success was Mr. Chas. Gardner's "Hark at Me." "Good-by-ee" and "Turnips," as given by Mr. Harry Talbot, ran it very closely, the audience in the latter enjoying the fun of volleying the singer with the provided padded vegetables. Mr. Harry Talbot appears as Billy Crusoe, a professional pirate. Resourceful, droll, and original, he played the part for all it was worth. Another undoubted success was Mr. Chas. Gardner as Dame Crusoe. He presents the character in the good old way, and provides lots of the fun. Mr. Ernest Heathcote made Will Atkins a tragically comic figure. Miss Cloe O'Hare, the principal boy, was unfortunately suffering from a severe cold, and at the first performance could not do herself justice. Miss Bertha Brandelle, full of vivacity and charm, made Polly an altogether fascinating heroine. Her songs were all successful, and "There's a Girl for Every Soldier" went as well as ever it did. Miss Nora Roylance sang and played as Jenny most winningly, and was warmly applauded for some clever dancing. Her song, "The Cradle Snatcher," went particularly well. Mr. Barry Stave put in some good work as Friday. Miss Gladys Clare sang most effectively as Princess Moonshine; and the remaining members of the cast, Mr. Percy Lake as King Mac-O-Mel, Edmund Grange as Piccalilli, Mr. Richard Grey as Davis Jones, Miss Mabel Martin as Coraline, and Miss Gracie Hardy as Jack, were, without exception, excellent in their respective parts. The Eight Merry Macs contributed speciality dances. The pantomime was produced by M. James R. Lafane, under the direction of Messrs. F. Leslie Moreton and Guyton Heath.

"ALADDIN" AT CARDIFF.

Messrs. Milton Bode and Robert Redford's annual Cardiff pantomime was most successfully launched at the New on Boxing Day, when packed houses showed their delight and appreciation in no uncertain manner. "Aladdin" is the subject chosen, a pretty, fresh story having been written by Messrs. G. M. Slater and Milton Bode. Mr. Knight Pearce is responsible for the catchy music, and, as in previous years, ably conducts the full chorus and orchestra. Mr. J. Markwell Davis is the artist of the two principal scenes, "The Cave of Enchantment" and "The Willow Pattern Palace of Aladdin," and the effect of these two creations is exceedingly charming. Messrs. J. Leonard, J. Forster and Fred Storey have also painted some pretty canvases, while the costumes are an exquisite blend of artistic colouring from start to finish.

Miss Millie Jillson is as sweet and dainty an Aladdin as could possibly be wished; she is an actress of decided ability, and renders several vocal numbers with much effect, "Black Eyed Susans" fetching in particular hearty applause. Miss Katrina Blakowski is the principal girl, Princess Badroulbadour, and is received with special approbation as a favourite of several Cardiff pantomimes. As a dancer Miss Blakowski has few equals, her speciality dance in the Cave Scene being one of the most attractive hits of the production. In conjunction with Miss Millie Jillson she sings "Great Big World" with conspicuous success. Miss Lily Edwards, as Pekoe, is a distinct attraction, with a smart, dashing style and good voice. Miss Edwards opens the performance with a short descriptive monologue of the sticky. Her chief song is "Good Bye-ee," rendered in a charming way. Miss Nellie Sheffield, a clever comedienne, is Ni-Cee. Her character acting is the work of a decided artist, and, with Mr. Ernie Whitmee as Wishee-Washee, great fun is provided. "Somebody Loves Me" is sung by this clever duo with the happiest results. Mr. Clifford Morgan is a lively and witty Abanazar, and his humour is always in demand; Mr. Paddy Dupree as the Widow would be hard to improve upon; Mr. Jack Marks and Mr. Walter W. Langford create continual merriment as the Chinese policemen; while Mr. Jack Barlow, who possesses a fine bass voice, and appears as Emperor Hank-i-Pank, and Ridiculous Recco, a talented comedian in the rôle of Prime Minister So-Soft, complete the happy combination of laughter-makers. The Fairy Queen has in Miss Jessie Buckle a particularly sweet representative, while Miss Victoria Leyton and Miss Madge White are good in other parts.

"MOTHER HUBBARD" AT CHATHAM.

Mr. Jack Cromo produced "Mother Hubbard" at the Theatre Royal, Chatham, on Boxing Day, before a crowded audience. Much credit is due to Walter Sconce & Son, of King's Lynn, for the artistic scenery. The original music is by Mr. Frank Corrie. Miss Meg Hamilton (Jack Hubbard) made a dainty and charming principal. Mr. Jack Cromo (Mother Hubbard) puts in a lot of humorous work, and with a comedian such as Happy Attwood (Father Hubbard) the fun was fast and furious. A very popular duet was that of "On That Glorious Day of Peace," ably rendered by Mr. Jack Cromo and Happy Attwood, and another success was "Eat Less Bread," a clever number, humorously sung by Miss Dorothy Brett, entitled "Oh, Oh, It's a Lovely War," was a distinct success; while "Down Texas Way," rendered by Miss Nelly Le Breton, found equal favour. Miss Dorothy Dane, the Fairy Bountiful, possesses a rich voice, and used it to much advantage in "The Rose That I Keep in my Heart." Miss Jessie Loraine played her part well and Rozel (the Dog) was cleverly impersonated. Mr. Harry Rose (Baron Bounce) Miss Edna Dene (Letty Lightfoot), Miss Fanny Wallace (Soppie Simmons, the Village Idiot), the Jollity Troupe of Dancers and full chorus complete an excellent company. The entire performance is bright and diverting, and Mr. Jack Cromo is to be congratulated on his production.

"THE BABES" AT CHELTENHAM.

Produced on Boxing Day, under the ægis of Mr. J. Bannister Howard, the Cheltenham pantomime shows every promise of being a brilliant success. There is a swift succession of beautiful colour-pictures, lilting songs, and hilarious humour, embellishing the pleasingly cohesive adventures of "The Babes in the Wood." The first scene is a happy departure from the conventional book, for we discover the babes, two winsome children in the persons of Little Doreen Debenham and Little Rena Dairsi, in bed, and witness the coming of Santa Claus (Mr. Walter Uridge) the ensuing dream providing the material for the pantomime. In Briar Lane, a pretty scene, the wicked Baron Mugwump, admirably played by Mr. Frank Hook, hears his tenants' grievances and engages a governess in the person of Violet de Vere, Mr. Fred Ramsdale, an admirable selection, that gentleman being a past-master in the art of coquetry and feminine blandishments. Miss Tina Frank, a remarkably good principal boy and a dashing and captivating Robin Hood, sings "When Tommy's on Furlough and Jack's Ashore" in a taking manner, and "Soldier Boys," assisted by his outlaw band. The villains engaged to do the Baron's dirty work are Sebastian and Mortimer, Messrs. Harry Benet and George Asquin, who work indefatigably to keep the house on the roar, and do it very well. Maid Marion is daintily portrayed by Miss May Romayne, who sings and dances very charmingly with Robin. In the wood we meet Hearne the Hunter (Mr. Charles Lucas); thirsty Friar Tuck, of jovial proportions, in the person of Mr. Joseph R. Tate, and the picturesque outlaws; while the Baron appears disguised as an Italian concertina player. Here we are regaled with some delightful burlesquing of Italian opera. In the Depth of the Forest is an entrancing scene, and some beautiful dancing is done by the Sisters Oxlee, led by Miss Alison Maclaren, whose performance is really brilliant. Miss Elsie Baskerville (Margery Daw) and Miss B. Maguire (Alan-a-dale) sing "Swing Me in the Moonlight" charmingly, and Robin renders "Down Texas Way" which is quite a hit. Act II. opens at Nottingham Fair, a handsome old English set, and here the dame scores heavily in a clever original song. Robin sings the "Dancing Melody" with ten pretty dancers in the background, and the "boy" babe (Doreen Debenham) gets a well merited encore for a "Knut" song and dance, capitally done. Robin scores another success in "Smoke Clouds," which will be very popular. Following excruciating fooling by the robbers in the Baron's study, we come to the Gardens, and then the Palace scene with a gorgeous spectacle and parade of the magnificently dressed company, with wonderful dancing by the Oxlee Troupe. In addition to those mentioned, Miss Leonora Bentley makes a charming Fairy Queen. A word of praise is deserved by Mr. Geo. Kirby, musical director; and Messrs. Redford are to be congratulated on providing a really bright, clean, tuneful entertainment. The pantomime was produced by Mr. Joseph R. Tate, under the personal supervision of Mr. J. Bannister Howard.

"THE SLEEPING BEAUTY" AT CROYDON.

We have to record another pantomime success at the Grand, Croydon, and Mr. Cyril Royce, the esteemed manager, may be congratulated upon a good workable production, which should attract large audiences. It is entitled "The Sleeping Beauty," an entirely new version of the pretty fairy tale woven together by Mr. F. Leslie Moreton. One of the prominent features is the charming music, specially composed and selected by Mr. Michael Dwyer, with an augmented orchestra under the able direction of Mr. H. E. J. Nation. The songs include the latest popular outputs from the Star Music Co., Feldman and Co., West and Co., Lawrence Wright Music Co., and Ascherberg, Hopwood, and Crew. There are twelve scenes, beautifully designed and painted by K. MacLennan, and we can particularly mention Beauty's Garden, the King's Palace, the Enchanted Wood, and Rainbowland as being of the very best quality. Picturesque ballets and incidental dances have been admirably arranged by Miss Greta Wray. The pantomime was produced by Mr. Napier Barry, under the personal supervision of Messrs.

[Photo., Brooke, Manchester.
MR. GEORGE MILLER,
Dame, "Old King Cole,"
Prince's, Bristol.

F. Leslie Moreton and Guyton Heath (acting manager, Mr. A. Gilman), and unstinted praise is due to them. Miss Gladys Hemmoe, as Prince Florizel, sustains the part with a brightness and spirit that are quite exhilarating, and sings with tasteful expression. Miss Fay Silvani, in the rôle of Princess Beauty, is easy and natural, and makes a palpable hit. Her vocal gifts are pleasing, and she dresses her part to perfection. As Trixie, the maid, Miss Florrie Bond hits off the character in the happiest manner. Miss Nellie Lauraine would be hard to improve upon as Queen Matilda. Miss Elsie Wallace is dramatically and musically commendable as Claribal, Queen of the Fairies, and Mairi Mansfield, as Malgna, plays throughout with intensity. Mr. Napier Barry shows excellence in the rôle of Father Time. The comedians work together with admirable goodwill. Mr. Bert Charlton, as the Dame Priscilla, keeps the audience in a merry mood; Mr. Arthur Pearl's rendering of King Meekun is distinctly entertaining; Mr. George Belmore is a host in himself as Alphonso, and keeps the fun at high pressure. The Brothers Harrison as two handymen, Pit and Pat, succeed in putting themselves on good terms with the audience. Ladies who dress and look bewitchingly and complete the cast are Misses Peggy Le Hay, Ruth Howell, Andre Dylma, and Katie Joyce, as Myra, Celia, Rupert, and Hilarion.

"CINDERELLA" AT DUBLIN.

The annual pantomime opened at the Gaiety, Dublin, on Boxing Day, to a house crowded in every part. "Cinderella" is written by T. Royal, music by S. P. Swanton, and produced under the immediate direction of Mr. Fred W. Warden. There are eleven beautiful scenes, and a transformation, Scene 2, a Woodland Glade; Scene 6, the Fairy Boudoir, introducing the electrical coach; Scene 11, the Wedding, and the final transformation reflect the greatest credit on Messrs. John Leonard, John Foster, and P. J. Ennis. The dances are arranged by Madame Elton for Robert Bertrand.

Miss Dorothy Vaughan, the principal boy, won immediate favour. The possessor of an excellent voice and a charming stage presence, her several numbers made immediate hits, "Down Texas Way" being one of the successes of the pantomime. Miss Katie Yates won all hearts as Cinderella, her singing and dancing throughout adding much to the enjoyment of the piece. Her best number was "Just My Love," which is sung with rare charm and sympathy. She also scored heavily in a duet with the principal boy in "One Hour of Love With You." Vi and Viola, two dainty little artistes, as second principals, sing and dance with grace, their number "Welcome, Honey, to Your Old Plantation Home" being encored. Messrs. Power and Bendon (the village bailiffs) are very funny throughout, their original and clever patter keeping the audience in roars of laughter. Edward Lewis, the Baron, is distinctly amusing, his song, "Brown Bread," being especially good. The Ugly Sisters are played by Dan Lawley and Jack Edwin, the former's song, "The Girls Know as Much as You Know," and the latter's "Man" being well received. Mr. Reg. Wentworth makes an immaculate Dandini, his best numbers including "Keep Your Eye On The Girlie You Love," and "There's a Girl for Every Soldier." Mr. Carson Hicks as Pickles proves himself an exceptionally able dancer, his singing of "Sullivan Will Be There" receiving several encores. Miss Winifred Williamson (Fairy Queen) sings with sweetness "The Valley Where The Fairies Dwell." The Brooklyn Comedy Four work hard, and cause no end of laughter throughout. The marvellous violin playing of De Marest receives the tribute of several encores. The ballets are well trained and elaborately dressed. "The Arts" being an exceptionally artistic display. The Eight Harmony Girls execute a series of interesting dancing displays at intervals.

"LITTLE BOY BLUE" AT DUBLIN.

A large audience greeted the opening performance of Mr. Barney Armstrong's annual Christmas pantomime at the Empire, Dublin, on St. Stephen's Day. There are eight scenes, of which special mention must be given to the Ship Scene, a most realistic piece of stagecraft. Other specially good scenes are the Emporium and the Palace Grounds. Miss Josey Leyton made an excellent principal boy, playing with great spirit, her singing of

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COO-EE
LOVELIGHT.
THEY SANG A GRAND OLD SONG.
YOU CAN ALWAYS COME BACK TO ME.
THE AVIATOR.
TO-NIGHT IS THE NIGHT FOR LOVE.
A RING AND A SPRIG O' WHITE HEATHER.
I'VE GOT A GIRL IN PEKIN.
GIMME A TICKET BACK TO OHIO.
THE RUDDY PLATOON.

"Sullivan Will Be There" being especially popular. Miss Edie Keeble, as principal girl, looked charming and played well, her best song being "It Takes an Irish Heart to Sing an Irish Song." The comedy rôles were in capable hands, the brunt of the work being sustained by the inimitable little comedian, "Scotch Kelly," as Peter Simple. His original gags and quaint antics caused roars of laughter throughout, his song hit being "Ip-pip," a song with a catchy chorus. Dave O'Toole received much applause for an effective skit on "Il Bacio," being heard later on in a catchy chorus duet with Scotch Kelly, entitled "Good-by-ee." Walton and Lester, a clever pair of knockabouts, add much to the success of the show, their duet, "The Broadway Girl," receiving several encores. Dick Molloy, as Andy, proves himself a versatile comedian. Speciality dances are introduced by Mme. Rock's troupe of clever children and the "Empire Girls," and an exceptionally smart boy juggler. The chorus and ballets are a feature of the production.

"FORTY THIEVES" AT FALKIRK.

On Christmas Eve the pantomime, "The Forty Thieves," written by Mr. Rogers, got a hearty send-off from a crowded house. Mr. Rogers has treated very happily, and, at the same time carefully, the conditions arising out of the war. There is a capital vein of humour throughout the production, and the fun is always of fresh and clean kind. There are eight scenes, and the appointments and dresses are on a lavish scale, and Mr. Rogers, in conjunction with his colleague, Mr. Buchanan, have studied effect to the last possible degree. The songs and choruses are catchy. The principal hits are "Jogging Along the High Road," "Swinging in the Moonlight," "Down Texas Way," "Smoke Clouds," "Samoa," "Take Me Back to Home, Sweet Home." Mr. C. B. Gardiner as Ali Baba is very funny throughout, and Mr. Jock Kendrick, as his wife, is also a prominent laugh-getter. Miss Dolly Ross, as the principal boy, finds distinct favour with her singing; and Miss Pat Dawson as Morgiana is a sweet and tuneful vocalist. Miss Billie Chester fills the part of Abdallah with dash. Her songs also go well. Miss Winifred Dawson is a graceful Bagdad flapper. Mr. Jock McIver and Mr. Grant Fraser supply a full and free fund of Scottish humour, in which they are assisted by Mr. Jack Hunter. Mr. Fred Barton takes the part of the sagacious donkey (with dances). A feature of the panto. is the work of the Ten Dixie Girls, whose singing and dancing specialities prove very popular. The music is composed and arranged by Mr. Harry Henderson, Mus.Bac., and Mr. J. Carter, the musical conductor, and the scenery is from the Lyceum, London.

"TOMMY TUCKER," AT HANLEY.

The Hanley Theatres and Circus Co., Ltd., have this year arranged with Mr. Harry McKelvie to produce last year's Glasgow success, "Little Tommy Tucker," for a season of several weeks. Mr. Syd Walker as Dr. Swanker is the hit of the piece, his every appearance being the cause of much merriment. Miss Lil Sprightly is Tommy Tucker. Miss Rita Moya (Polly Primrose), Mr. John Clyde (Baron Barhead), Mr. W. J. Spencer (John Willie), Ella Grant (Lizzie Lindsay), Mr. Fred Lincoln (Dame Bakewell), Messrs. McDonagh and Russell (Havem and Softspot), the Sisters Brookland (Robin and Daisy), and Miss Irma Graham (Fairy Faithful) are responsible for the leading parts. The best scenes are The Village, The Bakehouse, The Restaurant, The Ship's Deck, and The Palace Gardens. The chief song success is "Down Where the Swanee River Flows," followed by "The Conscientious Objector," "Down Texas Way," "My Home in U.S.A.," "It's a Grand Old Flag," "Where the Black-eyed Susans Grow," "Cheerio, Sailor Boy," and "Ting-a-ling." The dresses are first class.

"JACK HORNER" AT HULL

The opening performance of "Jack Horner" pantomime at the Grand Theatre, Hull, was a happy augury for the fortnight's run. For his annual this time Mr. Morton has secured the collaboration of the well-known pantomime producer, Mr. Tom B. Davis. There is, of course, much to appeal to young people, and it is amply proved that even the sterner sidelights of war-time have their amusing side. The comedians all exercise their wit over margarine queues, and sugar tickets, and like domestic worries, which parents readily appreciate. This is a bright and lively pantomime, too, its twelve scenes being packed with good songs, sparkling music, clever dances, and charming costumes. The Sugar-land scene, which concludes the first half of the production, is a most elaborate setting, and a triumph both for electrician and scenic artists. Just preceding it we find ourselves in the Royal Bakery, wherein the real spirit of pantomime joviality runs riot, what time the gallant and comely young hero, Jack—Miss Violet Carmen—eats his Christmas pie. The Palace of Cards is another delightful scene. The others are The Well of Truth, The Land of Hearts, The King's Counting House, Jack Horner's Stores, The Queen's Parlour, The Royal Bakery, The Railway Station, The Maids' Garden, On Board the Yacht, and On the Seashore.

Miss Violet Carmen is a sprightly and vivacious principal boy, whose songs are a feature of the production. In a pretty duet, "Smoke Clouds," with the Princess of Hearts (Miss Nellie Vancourt), she made a distinct appeal. "We'll be Happy, Very Happy, in the Golden By and By," was one of the hits of the evening in which this clever pair were associated. Another very successful number was "Do It Again," sung by Miss Gaby Davis, who, as Charity, will endear herself as a vivacious and clever actress and singer. So will Miss Vancourt as a most charming Princess. The Teddy Bear of wonderful intelligence has, too, a place of honour in the pantomime, and its antics are so clever that no wonder when his wild and woolly head was removed, Miss Sadie Bennett, who was seen to be inside, came in for an ovation. She is both clever and graceful. Miss Carmen's song-scena, "Maori-land," goes as well as ever.

The fun-makers are a witty party. There is Tom Kelso as the head shopman of Horner's Universal Stores. He is Simple Simon—a Yorkshire type of humorist—and his sense of real fun finds full scope right through. The Gallimore Duo assume the responsibilities of the King and Queen of Hearts, who are very merry monarchs as depicted by them. Mr. Dudley G. Smith as the Knave of Hearts, who has a penchant for tarts, and Mr. Len Norton, the Prince of Hearts, were prolific causes of whimsical trials in the Royal household. Simple Simon's song, "The Conscientious Objector," caused much merriment. It is a matter of local interest that the fairy should be a Hull young lady, Miss Dorothy Wick. Mention should be made of the varied and clever dancing of the Epinoss Quartette. Amongst the songs are "Down

[Photo., Bustin, Bristol.
MR. FRED CONQUEST,
"Mother Goose,"
Theatre Royal, Sheffield.

Texas Way," "If It Means Love," "Good-bye-ee," "Swim, Sam, Swim," "When the Bells of Peace are Ringing," and "Where the Black-eyed Susans Grow." Mr. F. G. Hopkins conducts a capital orchestra.

"ROBINSON CRUSOE," AT LEAMINGTON.

Mr. Ernest Dottridge's Christmas pantomime, "Robinson Crusoe," started what promises to be a most successful career at the Theatre Royal, Leamington, on Christmas Eve. The book is by Mr. H. Flockton Foster, the music by Mr. Ernest Longstaffe, and the pantomime is produced by Mr. Sidney Rennef, the whole being under the personal direction of Mr. Ernest Dottridge. Of course, no topical pantomime could be run now without some allusions to the difficulties of food supply, but this is in no way overdone. A topical quartette with reference to tea, butter, sugar, and lard is very popular, and so is an addition to the song about Van Tromp and his brush sweeping the seas referring to the British Fleet

MISS HAIDEE DE RANCE,
Principal Girl,
Court, Liverpool.

and the German. This is admirably sung by Mr. Ian Colquhoun. Indeed, the singing in the pantomime is a marked feature. Miss May Harper's delineation of Robinson Crusoe is in every way excellent. She is a fine figure, and she sings and acts well. Miss Olive Aubrey is a delightful Polly Perkins, and Miss Nellie Gallifont and Miss Anita D'Orme as Jack (Robinson's friend) and Sally did much in the success of the show. Miss Edith Dottridge is the Princess, the chief's white queen, and is responsible for one of the most tuneful numbers of the evening. Mr. Leo Trafnor is Mrs. Crusoe, and an excellent dame he makes. He is ably—very ably—assisted in the amusement line by Mr. Chris Baker as Billy Crusoe, Robinson's brother. Mr. Sidney Rennef makes a good Friday, and Mr. Lawzon Frazier is sufficiently bloodthirsty as the Cannibal King. Mr. Gus Lawrence and Mr. Sam E. Loone help as

[Photo., Fielding, Leeds.
MR. LUPINO LANE,
Theatre Royal, Manchester.

comic men. The chorus is excellent, and there is some good dancing. "Cheero, Sailor Boy" went down well. Many popular airs are introduced, and of the success of Mr. Dottridge's pantomime on tour we have not the slightest doubt.

"CINDERELLA" AT LEEDS.

"Cinderella," Mr. John Hart's pantomime at the Grand, Leeds, bids fair to rival some of its predecessors in favour. Mr. R. C. Oldham has once more proved his versatility by writing the book and painting most of the beautiful sets. He is specially to be praised for the boudoir scene, with its lavish and artistic colourings. In this setting we have a ballet and procession of mirrors, powder-puffs, old lace, diamonds, pearls, perfumes, and other etceteras of the ladies' boudoir, which harmoniously blend into a feast for the eyes. The music, by G. R. Chapman and the musical director, Mr. R. W. Watt, is distinctive and much above the average.

Now for the principals. Miss Queenie Gwynne charms everyone as a most natural Cinderella. Her number, "Put Me Through to Father Christmas," makes a bid for popularity. Miss Louie Beckman, who plays the Prince, has a fine presence, and scores with her number, "When the Old Church Bells are Ringing." Miss Dolly Harmer and Miss Edith Heron Brown present different types of Ugly Sisters with great success. Misses Marie Owen and Ethel Hodgson are an attractive second boy and girl, and Miss Maud Powell a dainty Fairy.

Mr. George Bass is in the forefront in the fun-making. Mr. J. F. McArdle, as Baron Debtor, and Mr. Joe Nightingale, as the Baroness, have some witty passages. Mr. McArdle's best number is "We've Got to Put Up With It," and Mr. Nightingale's "Lloyd George's Beer." George Bass makes a hit with a chorus number, "Brown Bread Well Buttered," and also a duet with Cinderella, "Somebody Knows." Mr. Robert Needham makes an instant success of Dandini, and his fine voice is heard to advantage. His singing of "Texas Way" is a feature of the show. Mr. Tavaw Doughton, the Demon, also adds to the vocal strength of the pantomime. Fame and Fortune amuse the youngsters in a railway scene, and also as the Baroness's fiery steed. A speciality turn of exceptional cleverness is the dance of Miss Doly Mewse and Mr. Harry Singer, the latter a wonderful toe-spinner. All concerned work hard, and the result is a great success.

"DICK WHITTINGTON" AT LEEDS.

Mr. Francis Laidler's ninth Leeds pantomime, "Dick Whittington," the book of which is by Arthur W. Field, produced at the Royal last Saturday, gives promise of a huge success. Miss Mona Vivian is an ideal principal boy. Full of vivacity in her songs and dances, her love scenes are tender and delightful, and her comedy, especially with Idle Jack, create much merriment. Her principal song successes are "Texas Way," "I'm On My Way Back to "Dear Old Dixieland," and "When the Bells of Peace are Ringing." Miss Marjorie Hast is a dainty and winning Alice, and scores with "He's Just My Love" and "I Do Miss the Men." Miss Dorothy Barker and Miss Mina Wyse are a capable second boy and girl. Bob Selvidge as Idle Jack scores with "Seven Days' Leave" and his "Brown Jug" duet with Mona Vivian is one of the hits. Ben Obo as Melinda, the cook, is a great success, his work being refined, but full of laughs. He is ably supported by Jim Obo as the Captain, and the Rabbit-pie scene is one of the comedy tit-bits of the show. Ken Kendrick as the Cat of Paris is the delight of the kiddies. George Lake Grange as the Emperor and Matt Kilduff as Fitzwarren, are both excellent. Vocally the pantomime is well catered for by the magnificent singing of Miss Agnes York as Fairy Queen and Mr. John Perry as Demon Rat, Miss York's powerful contralto being heard to great effect in "When God Gave You to Me." Francis Laidler's Little Sunbeams are another big hit, their clever work showing up in "Where the Black-eyed Susans Grow" and "Swanee River." The scenic effects are artistic and elaborate, and the fine chorus is splendidly trained. The music is arranged by Mr. Thos. A. Coomer and Mr. E. Graham Dunstan, Mus. Bac.

"MOTHER HUBBARD" AT LEICESTER.

Christmas Eve saw the production at the Royal Opera House, Leicester, of Messrs. F. Leslie Moreton and Guyton Heath's pantomime of "Mother Hubbard," before a thoroughly appreciative audience. It is in twelve scenes, and has been produced by Mr. William J. Greene, under the supervision of the proprietors, who have done their work in a painstaking manner. Mr. J. Hickory Wood is the author of the book, and the music, which has been composed and arranged by Mr. Michael Dwyer, is of a very pleasing nature. The pantomime is splendidly staged, and the many costumes worn are of a lavish and becoming character. The orchestra has been largely augmented, and there is a full ballet and chorus, under the efficient directorship of Mr. L. Herve, the musical conductor.

A number of the scenes were of outstanding beauty, notably The Village Green and The Fairy Dell in the first portion of the pantomime, and On the Scotch Moors and Good Luck in the second part.

In speaking of the artistes engaged first mention must be made of Mr. Tom E. Finglass, who made an immense success as Chocolate, his many musical numbers and dances in every instance being heartily encored, in two of which he was assisted by Miss Gay Persse, a smart partner. Particular favourites were "Samoa" and "Down Texas Way," a very good number, and another that also delighted the house was "That Mysterious Moon," in which a bevy of young maids took part. Mr. Finglass's turn with Miss Persse, which has already won the approval of Leicester audiences, fairly brought down the house, who insisted on a repetition. We heartily congratulate this clever and versatile artiste on his well-deserved success. Mr. Cliff Barrett as Mother Hubbard gave a capable performance, and created much hearty laughter; and Mr. Charles Dillon, as the Squire, also worked hard in conjunction with Mr. Barrett, and added to his popularity here with a humorous portrayal, their topical duet, "When the Great Day Comes," keeping the audience in a continual roar of merriment. Mr. William Littlejohn, who also fulfils the duties of stage-manager, was a capital Timothy Tacks, and Mr. H. Millard did well in the small part of Reuben. Miss Nancie Hanton made a jolly Reggie, her whole performance being full of vivacity and charm, many of her numbers being exceptionally well rendered, notably "When Tommy's on Furlough and Jack's Ashore," "Where the Black-eyed Susans Grow," and "I Want Someone Like You." Miss Dorothy Wheeker was a delightful Goody Two Shoes. She made a decided hit with a charming song, entitled "The Bells of St. Mary's." Miss Violet Field was a dashing Jack, and was very good in her comedy song and dance, "Percy Took the Puppy to the Park." Miss Sylvia Bassano makes a thorough success with her clever dances, impersonated Dorothy in good style, and has an excellent song in "I'm in Love with a Soldier and a Sailor." Miss Betty Brown, as Mary, showed herself a low comedy artiste of great ability and versatility, and created plenty of merriment. She rendered the comedy songs, "I Want to be Somebody's Baby" and "I'd Like to be the Leader of the Military Band" with effect. Miss Gay Persse was a vivacious Susie; and as Tric and Antic Miss Viola Belle and Miss Belle Cameron played their respective parts with satisfactory results. Fido, the dog, was intelligently portrayed by "Query." A pleasing and attractive part of the pantomime was the speciality dances by the Kitty Denton Octette and Miss Sylvia Bassano, which were gracefully and cleverly performed. The general manager and stage director for the company is Mr. William J. Greene, and the acting-manager Mr. A. E. Drennen, with Mr. P. Allerton Turner as the always courteous business manager of the Royal Opera House, for Messrs. Milton Bode and Edward Compton.

"RED RIDING HOOD" AT LIVERPOOL.

Early in the course of "Red Riding Hood" at the Liverpool Royal Court Theatre on Monday evening success was assured. Mr. George T. Minshull, general manager of the Robert Arthur Theatres Co., Ltd., who personally superintended the production, assisted by Mr. George Russell, is to be congratulated upon having achieved such an original success. It is a bright, cheerful, and beautiful pantomime, which goes with a swing, and the several new features in it show that much thought and trouble has been expended in providing something that will command patronage. The scenery has been designed by S. Shuter and Stafford Hall (the latter an old-time "Court" artist), and the music has been partly composed and arranged by Mr. Julian H. Wilson, the theatre's conductor.

Miss Lottie Collins, jun., is the principal boy, a rôle which she invested with charm and spirit, carrying off high honours. Rounds of applause greeted her songs, "There's No Land Like the Old Land" and "My Soldier Boy," being in the latter associated with a number of Boy Scouts, whose military evolutions were watched with much pleasure. "Red Riding Hood" found in Miss Maudie Francis a capital exponent, and she made a decided hit with her song, "The Uz-guz-goozle-um." Miss Haidee de Rance neatly impersonated Miss Muffet, and scored with several numbers; while, as Bo-Peep, Miss Belle Mora comported herself in most pleasing manner. Excellent as the dame, Mr. Arthur Anarto was responsible for an immense amount of fun, and kept his audience in a merry mood; while Mr. Rex London, a comedian of keen resource, played Simple Sammy with a broadness which caused continuous laughter. He showed wonderful versatility, and his roller-skating and other antics were entirely rich in humour. Among his hits was "The Pacifists" song. Another big helper with the fun was Mr. Lawrence Anarto, who, as the Squire, helped the other comedians to do big things. The Dainty Danes put in some valuable work, and earned considerable recognition for their simultaneous dancing. The Dog, Spider, and Wolf characters were capably undertaken by Messrs. Fowler Winton, George Russell, and Ernest Selig, while Miss Esme Gray made a beautiful Fairy Queen, and Miss Juliet De Gai was a "Knut."

Among the new features was the "Harlequinade," introduced early in the first part. It is quite on traditional lines, and is played quickly and shortly.

Then we had specialities by Fred Carr and Co., which also afforded delight to the little ones. In a darkened auditorium were seen electric fishes and birdlance careering about, casting a striking spectacle; unseen dancers, whose movements were only followed by reason of the electric lights on their feet; and a giant cock which walked about laying coloured illuminated eggs, from which illuminated chickens came forth. Altogether, a clever innovation. The Mersey Mites and the Russell Troupe of Dancers were efficient, the principal of the latter being Miss Annie Mortimer, and Pipe-Major D. R. McLennan played the bagpipes for a Scottish national dance. The bell dance, in which each little performer had a necklace of various-tuned bells, which sent out well-known fireside melodies, was another pleasing feature.

The scenic artists are to be commended for their efforts, some of the stage pictures being exquisite. In Red Riding Hood's birthday party interior the Pierrots' Parade showed a perfect symphony of colour and light, and in Spiderland a capital finale was brought about by the introduction of various insects.

"THE BABES" AT EMPIRE, NEWCASTLE.

On Christmas Eve, Ike and Will Scott produced "The Babes in the Wood" at the Empire Theatre, Newcastle, when two crowded houses gave a most cheery send-off to the entertainment. With the exception of the songs, dances, and specialities, the production is practically the same as that of last year, though a special word of praise is due to the finale, which makes a delightful break from the conventional ending. When all are assembled upon the stage, Ike Scott creates no little merriment by his delightful fooling as the Parson to wed Robin Hood and Maid Marion and Will Scarlet and Marjorie.

Miss Eva Ellis is a splendid principal boy, being vivacious and having a pleasing stage presence. All her songs are rendered in excellent style, with "Samoa," "Down Texas Way," and "There's a Girl for Every Soldier" scoring particularly heavily. Maid Marion has a delightful exponent in Miss Minnie Muir, who wins warm favour with her vocal numbers, of which "If I Could Turn the Clock Back," "Let the Great Big World Keep Turning," and "Someone Like You" are the pick. Miss Dorothy Meade could hardly be bettered as Will Scarlet, and

[Photo., Dobson, Liverpool.
MISS RENEE REEL,
Principal Girl,
Prince's Theatre, Bristol.

Miss Violet Earle is good as Marjorie. The part of the Fairy is admirably undertaken by Miss Enid Courtney, a clever classical dancer. In the merry-making, of course, Ike and Will Scott, as the Robbers, are always to the fore, and their antics keep everyone in roars of laughter. Mr. George Dundas is an amusing Baron Busty, and as Dame Brisket Mr. Charles Tempest makes quite a hit. Mr. Edward Benson is successful as Friar Tuck. The Misses Marjorie and Olive Courtney do well as the Babes. The Serbian Dancers are a wonderful set.

There are seven scenes, with The Village of Maybe, Busty's Stores, The Forest, and The Interior of the Palace as the pick. The pantomime is produced by Mr. Fred Acton.

"THE BABES" AT TYNE, NEWCASTLE.

Mr. Fred C. Sutcliffe, the present lessee of the Tyne Theatre, Newcastle, success-

MR. ALFRED WELLESLEY,
Baron, "Cinderella,"
Theatre Royal, Glasgow.

fully launched his first pantomime on Christmas Night, when the doors to all parts of the house had to be closed before the rise of the curtain, and hundreds of people were turned away. The title of Mr. Sutcliffe's first pantomimical venture is "The Babes in the Wood," and it was produced, by arrangement with Messrs. Howard and Wyndham, under the personal supervision of Mr. F. W. Wyndham, who has performed his arduous task well. No deviation has been made from the well-known story. It is rather in the high standard of the fun that the entertainment scores so heavily, which, together with the fact that all the artistes are in parts that fit like a glove, and work whole-heartedly, makes the pantomime doubly enjoyable.

Miss Dorothy Craske will probably prove one of the most popular principal boys in

[Photo., Dobson, Liverpool.
MISS MONA MAGNET,
Dandini, "Cinderella,"
Theatre Royal, Glasgow.

pantomime this season. Graced with a pleasing style and the requisite dash, she soon wins warm favour. All her vocal numbers are rendered in a most delightful manner, particularly pleasing being "Joggin' Along the Highway," "My Baby Soldier Boy," and "The Bells of St. Mary's." A sweet and dainty Marion has been secured in Miss Isobel Delorme, who acts in a most winsome way. Of her songs, "Let the Great Big World Keep Turning" and "Moonlight" are the pick. Miss Edith Pearson is capitally suited as Will Scarlet, her number, "Dreamboat," being particularly effective. As Rosie Rapture, the nurse, Miss Lillie Soutter is admirable. Her comedy is of the best, and, moreover, she never overdoes it. With "There's a Girl for Every Soldier" and "Oh, Johnny!" she never fails to engage the undivided attention of all. The comedy side is chiefly in the hands of Charles Naughton and Jamie Gold, as the robbers, William and Samuel. Their knockabout work is reminiscent of the old times, whilst the fight in the woods is one of the most sparkling pieces of comedy anyone could desire. There is never a dull moment whenever they occupy the stage. Mr. Ernie Leslie is most laughable as the Baroness Blighty, his principal song being "Good-by-ee." The Baron Blighty is safe in the hands of Mr. Cecil Rutland, his song, "The Conscientious Objector," creating roars of merriment. Miss Violette Grey and Master Leo Ray are the charming babes in every sense of the word, and they are loudly applauded for their engaging doll song and dance. Miss Tredie Challoner is good as Margot. The speciality number of Cliff Berzac and his Jackass Comedians and Joy Wheel Ponies is one of the features of the pantomime. The dances are in the hands of The Eight Tiller Girls and the Eight Mascots—and they are many and all daintily executed. Many of the scenes are works of art, particularly grand being the Village Fair, The Chessboard Palace, Under the Greenwood Tree, The Circus, and The Palace of Beautiful Dreams.

"ROBIN HOOD" AT NEWCASTLE.

Mr. Arthur Clarance, who is now serving with His Majesty's Forces, produced his pantomime, "Robin Hood," at the Palace Theatre, Newcastle, on Monday evening last. The entertainment is a really bright one, and should enjoy a lengthy run. Miss Ivy Gallard is in the name part, and does admirably. Miss Doris Driscoll plays Maid Marion in most charming style, and as Herne, the Hunter, Miss Ivy West is seen to advantage. Miss Mabel Graham is a delightful Fairy True'ove. The parts of the Babes are cleverly undertaken by the Misses Ray. Other ladies making hits are Miss Hilda Fern, a capital Dame, Miss Flo. Johnson (Will Scarlet), Miss Nan Duckett (Little John), Miss Anna Stevenson (Sally), and Miss Florence Harcourt (Dorencourt). There is a nice blending in the comedy side, where Mr. Will Priestley, as Simple Simon, and Mr. Harry Wallace, as Tommy Tadpole, score heavily. The former is a Yorkshire comedian, and the latter a Tyneside one. Mr. Jack Hastings is amusing as Daddy. The chief songs are "Down Texas Way" and "Just Keep Marching Along" (Robin Hood); "I Rather Like It" and "There's a Girl for Every Soldier" (Maid Marion); "Dreamboat" and "Love, Come From Your Hiding-place" (Fairy); and "Somewhere in Blighty" and "The Knuts of To-day" (Herne). The chief scenes are the Village of Happy-Go-Lucky, Sherwood Forest and the Haunted Oak (with novel effects), and the Reception in the Palace. Mr. Arthur Clarance personally superintended the production.

"SINBAD" AT NEWPORT.

"Sinbad the Sailor," at the Lyceum, Newport, which is presented by Fred Clements and Donald Keir, is written by Frank Ayrton, music by G. D. Fox, scenery by Alec Toole, while the musical director is Dudley Powell. The cast was as follows: Sinbad the Sailor, Prue Purl; Tinbad the Tailor, Frank Leigh; Octopus (Old Man of the Sea), Amandus; Lustra (the Good Fairy), Cecily Haines; Mrs. Sinbad, Jimmy Loftus; Zorilda, Dorothy Rose; Zuleika, Mina May;; Captain Cook (of the "Mary Jane"), Donald Keir; Baccah (Bo'sun), Wallie Newco; Stoppah (Mate), Harry Sullo; Selim, Mabel Kempton; Ali Loofah, Harry Jorden; Princess Zaidee, Rita Young; and Kum Fum, George Scott. In addition, Pauline Rivers' 12 Little Amethysts, including Baby Hilda and Wee Marie, give choruses, dances, "The Ballet of the Fairies, &c., in a very charming manner.

In Monmouthshire much is thought of good music and singing, and in this direction all the artistes excelled. The vocal numbers especially called forth rounds of applause. Out of Prue Purl, Frank Leigh, Walter Newco, Harry Sullo, and Jimmy Loft, the audience derived a constant fund of merriment and pleasure. Sinbad was charming in many ways. Tinbad was a scream, Stoppah and Baccah kept the audience rocking with laughter, while Mrs. Sinbad was loudly applauded for a very amusing and clever representation.

Mr. Donald Keir, with "I Try to be Good," "Zuyder Zee," and "Rocked in the Cradle of the Deep," and, in conjunction with Mabel Kempton, in "Annie Laurie," and another Scotch duet, did excellently. Miss Mabel Kempton also sang some very pretty numbers in a pleasing manner, and was heard to great advantage in the duets. Frank Leigh made his greatest hit with "Swim, Sam, Swim"; Prue Purl with "My Little Maggie, from Tonypandy"; Jimmy Loft, with "There's a Good Time Coming"; Dorothy Rose, with "God Send You Back to Me"; and Cecily Haines with "When You Said Good-bye." The trios and duets by various members, especially the trio "Carry On," by Donald Keir, Frank Leigh and Jimmy Loft, were greatly admired.

The choruses were excellently sung throughout, the dresses were beautiful, while the colour-scheme was artistic and harmonious. The scenery was a strong point of the pantomime, the most beautiful setting being in "On the Sea Shore," in the sixth scene. Some excellent effects were also produced in "Sinbad on the Raft."

The humour was well sustained by Newco and Sullo, more especially in "You Ought to be Ashamed of Yourself," by Jimmy Loft and Frank Leigh. Campbell and Scott, comedy gymnasts, also earned the splendid reception which they were given.

"RED RIDING HOOD" AT NORTH SHIELDS.

The pantomime, "Red Riding Hood," was played at the Theatre Royal, North Shields, by Mr. Thos. F. Convery's company. The book is from the pen of Mr. Stanley Rogers, who has done his work in his usual finished style. The cast is headed by Miss Evelyn Major, who, as Prince of Northumbria, acted with dexterity and dash, her various songs being greatly appreciated, and Miss Betty Nevin was seen to advantage in the title-rôle. Miss Stella Dunthorpe played with grace and sweetness as Nancy, and Miss Flora Fulthorpe proved an effective Fairy Queen. The comedy element is in safe hands. Mr. John Armstrong, as Widow Homer, gave a clever performance which was full of fun; Mr. George Hyam made a hit as Pepper; Messrs. Steele and Grey, as Johnny Stout and Jimmy Green, were amusing, and Rosco scored as the Wolf, his excellent singing being deservedly applauded. The remaining parts are in good hands.

"THE HOUSE THAT JACK BUILT," AT NOTTINGHAM.

Special local interest attached to the production of "The House that Jack Built" at the Nottingham Theatre Royal on Christmas Eve, by reason of the fact that the subject had only been used once before in the history of the house. The building was erected in 1865, and at the Christmas season of that year the pantomime of "The House that Jack Built" was staged.

The present "House that Jack Built" is naturally a vastly different "proposition" to that of 52 years ago, when Miss Clara Denville as principal boy led the revels. The book of "The House that Jack Built" is one of Hickory Wood's happy concoctions, and although it does not lay too much stress upon whatever legend attaches to Jack, his pretty Princess, and the quest of the malt that lay in the house that Jack built, enough remains of the story to hold the interest; and as the ladies have plenty of catchy songs, and the comedians abundant opportunities to work their will, everybody is satisfied.

For the staging of the pantomime Mr. John J. Lloyd, working under the direction of Mr. George T. Minshull, general manager for Messrs. Howard and Wyndham, is responsible, and it is generally conceded that he has done his work splendidly. There are some extremely charming scenes. Chief among them are the opening set, a drab study of a barnyard, with an open gate, disclosing a wide sweep of moorland; the Market Hall, with the usual appurtenances of stalls and merchandise, and a quaint assembly of living "vegetables." A mechanical change of a very effective order is contrived in the Old Barn, when the Demon (Mr. J. M. East) brings the place about the ears of Jack to prevent him from discovering the priceless bag of malt. Perhaps the most beautiful scene is the Prince's Gardens, with its delightfully blended colour scheme; while the last scene is an exquisite Palace Interior in pure Wedgwood style.

Mr. Bertie Wright as Sammy and Mr. Tom Gott as Dame Durden have songs and interludes in which current events are touched upon with smart satire and droll burlesque. Their queue scene in the Market Hall is extremely funny, and the quartette in which they are associated with Vasey and Ramsey is admirable caricature. Mr. Wright brings down the house with his "conscientious objector" song, "Call out the Army and the Navy."

As Dame Durden, Mr. Tom Gott exploits his dialect humour with unfailing effect, and his song, "Apples," and monologue on "Man," with its droll lines, had great receptions. Vasey and Ramsey, appearing respectively as P.C. Oxo and Bill Durden, share some entertaining episodes of the cross-talk variety, in addition to fitting in admirably with the general scheme; and Mr. J. H. Wakefield as the Prince proves himself an acceptable vocalist and dancer in his songs, "I Don't Want to Go Back" and "Texas Way," and the duet and dance with Miss Bertha Collins (Marjorie), "Do You Like Me?"

Miss Florence Helm, the principal boy, possesses a refined and pleasing personality and an attractive vocal style. Her chief songs are "Jogging Along the Highway" and "Let the Great Big World Keep Turning." Miss Queenie Finnis plays Charity with charm and attraction, and sings "Bells of St. Mary's" and "Love, Come From Your Hiding-place" with unfailingly artistic effect, revealing a light soprano voice of much sweetness and flexibility. Miss Hilda Newsome as Sue is a volatile soubrette and a dashing dancer. Her "Rip Van Winkle" Dutch song and dance is excellent, and she is also capital in "Good-Bye-ee," which she sings as a duet with Mr. Bertie Wright. Dumorski, "the lady with the fiddle," made the individual hit of the first night, the enthusiasm occasioned by her delightful violin playing being such that she had to give an encore, and even then was recalled three times to bow. Mr. Sydney Black gives a brisk Highland reel; Mr. John M. East is grimly effective as Great Glum, the demon; Miss Bertha Collins is a pretty Marjorie; Miss Lily Ryall a handsome Guy; and Miss Grace Gordon a winning and tuneful Fairy Queen. Mr. John Armstrong conducts the performance admirably.

"CRUSOE," AT OSWESTRY.

Mr. Goulden, Mr. Younge, and the staff of the King's Theatre, Oswestry, are to be congratulated on their first Christmas pantomime. The subject chosen is "Robinson Crusoe," and around the old favourite Messrs. J. F. Younge and Charles Carte have written a bright book.

The first performance was given on Christmas Eve to a capital house. Miss Yvonne Lamor as Robinson was a smart, dashing hero. Her acting, enunciation, and sweet singing soon made her a favourite with the audience. She was especially charming in "I Want Some Loving" and "It's Got Nothing To Do With Me." She was admirably supported by Miss Violet Harvey (Polly Perkins), who was very successful with her songs. Miss Dorothy Waller as Molly Bracewell was a smart little Maid, and joined Captain Heave 'O in a capital duet. Miss Gertrude Gaskell as the good Fairy Brilliant and Miss Hilda Mass as the Bad Fairy were excellent, and both ladies sang their solos in a manner that delighted the audience. Miss Lulu Carrie's clever dancing was duly appreciated; whilst "The Jingle Bells," a trio of dancers, gave some smart pleasing dances. Miss Edie as the Princess, Miss Hetty Winn as Billy Tailor and Miss Lettie Linden as Reckless Ralf (both of the Saucy Sally), and Miss Florence Smith as Patty Bowslay were all very good. Mr. Edward Curtis was Captain Heave 'O, a mariner bold, and was very successful in his song, "Good Bye-ee," and his duet with Molly. Mr. Curtis, Mr. J. P. Marsden, Mr. Norman Clark, and Mr. J. B. Hines kept the fun going fast and furious. Mr. Marsden made a "fearsome" Will Atkins, Mr. Norman Clark appeared as Crusoe's brother, and Mr. Hines was Muggins, the mate of the Saucy Sally. Mr. C. Richards made an imposing Rajah, and in song told how "It's Nice to be a Rajah." Mr. Will Andrews was the faithful Friday, and in addition contributed some clever banjo solos.

The whole production has been arranged and produced by Mr. J. F. Younge, and reflects great credit on him. The scenery was very effective, and the whole show beautifully dressed. Special numbers were written by Mr. R. M. Roberts, and the scenery was by F. Murdock.

[Photo., Edward Cox, Margate.
MISS MABEL MEDROW.
Principal Boy,
His Majesty's, Carlisle.

"RED RIDING HOOD" AT PLYMOUTH.

Messrs. Geo. S. King and H. D. Parry are to be congratulated on their arrangement with Arthur Rigby to produce such a pretty little pantomime as "Red Riding Hood," which is played twice nightly at the Grand, Plymouth. Arthur Rigby fills the part of Dame Durden in fine style, and creates much laughter by his many funny jokes. With Wallis and Ross as Johnny Stout and Jimmy Green the comedy of the production is well maintained. The Baron's part is ably taken by Mr. Chas. W. Anson. The Wolf is in the clever hands of Mr. William Lorenzi. During the performance Rudyar, a wandering minstrel, appears and delights the audience with his selections. Miss Maud Diamond as Boy Blue makes a fine principal boy. She has a good voice, and puts much go into her work, her song, "Cheerio," being very popular. Miss Lena De Lisle, who plays Red Riding Hood, is a clever little dancer, and comes in for much applause. Miss Mary Rigby as Fairy Electra is also successful in her part, especially in the railway station scene, and with Billie Ross she

[Photo., Dobson, Liverpool.
MR. FRED COLLEY,
Old King Cole.
His Majesty's, Aberdeen.

[Photo., Dobson, Liverpool.
MISS DOROTHY CRASKE,
"Robin Hood,"
Tyne, Newcastle.

sings "What do you Want to Make Those Eyes at Me For?" A number given by the Rosebuds Dancing Troupe, the pyjama dance, is very smart and graceful. The scenery throughout is excellent, the transformation of a summer glade scene into a winter effect is much appreciated. Arthur Rigby is to be praised for a capital show. He himself works hard throughout, and the whole company is well balanced. A successful run should be assured.

"GOODY TWO SHOES" AT PORTSMOUTH.

Mr. Peter Davey, the general manager of the Portsmouth Theatres, Ltd., is a specialist in pantomime, and his selection of "Goody Two Shoes" is regarded as the best that he has provided for the Portsmouth folk. The dresses are magnificent, Mrs. Davey herself having achieved some wonderful designs in costumes. The scenery is by E. Grimani (resident scenic artist at the Royal), Fred Walmsley, and F. Dowling, the Old-Time Garden in the finale being particularly pretty. Miss Anita Edis is quite at the top as Crispin; Miss Evelyn Laye makes an ideal Goody; while Mr. Ben Albert, with Mr. Hal Wright (Dame Durden) and Mr. Cecil Clayton, a popular member of the Theatre Royal Repertory Company (Earl of Godiva) provide most of the fun with which the pantomime abounds. Miss Jennie McGuffin and the Merry Macks, Madam Walker's Juveniles, Les Klicks, and a numerous chorus and ballet, give strong support in the dancing, vocal, and speciality features. Mr. Charles H. Peters (musical director at the Royal) has composed and arranged the whole of the music. Outstanding "hits" are "Just a Little Pair of Shoes," "Stop Your Grumbling, Girls," "Pigs to Market," a very fine novelty number for Mr. Ben Albert, with a dance by the juveniles in their quaint "get up" as little pigs, and "Songs of the Seasons," in the pretty Foxglove Dell, with charming scenery. The lines and lyrics are by Arthur Stanley.

"CINDERELLA," AT READING.

Mr. George Brydon Phillips's Christmas pantomime of "Cinderella" drew crowded houses to the Royal County Theatre, Reading, throughout the week. The production was a delightfully simple version of the story which is so popular, and whilst evident care has been taken not to obscure the tale with a superabundance of topical superfluities, the distinctly extraneous features are amply justified by the general excellence of the entertainment they provide. Miss Sybil Marcelle is a delightful Cinderella and a dainty dancer. Miss Eva Rosslyn sustains the part of Prince Florizel in capital style. Messrs. Charles Preston, Walton and Desmond, and Frank H. Dale sustain the comic element excellently. Miss Molly Penwell sings tunefully as the Fairy Queen. Misses Cissie Walker as Dandini, Cissie Murphy as Duke of Reading, and Rene Doris as Marquess of Caversham are all attractive; and Mr. Gus Elen, jun., as William, is highly amusing. Kitty Denton's Eight Sunrays contribute some exceptionally pretty dances, and Fred Astley's Crystal Coach and specially trained ponies provide a resplendent equipage for Cinderella's journey to the ball. The scenic effects designed by Mr. W. T. Hemsley deserve the highest commendation.

"CINDERELLA" AT SEACOMBE.

Under the direction of Mr. and Mrs. Fred Buxton, the pantomime of "Cinderella" was produced here last week. Miss Rona Riden was quite an ideal Prince Perfect, and sang with good effect "Down Texas Way" and "Till the Sammy Boys Come Home." Miss Mildred Buxton was a dainty Cinderella, and "God Send You Back to Me" was rendered with good effect. Mr. Fred Buxton as the Baron, Miss Mona Langford, Mr. Tommy Francis as Pimples, and Newham and Latimer as the Ugly Sisters, all contributed to the success of the pantomime. Mrs. Fred Buxton scored as the Fairy Sunbeam, J. Cameron McKinley as the Demon. Eva Ward and Dolly Brough appeared as Ladies-in-Waiting, and the Five Jukes won applause as dancers. The music was by Bert Shaw and J. Gardener.

"MOTHER GOOSE" AT SHEFFIELD.

Mr. John Hart has thought it well to abandon the old favourite stories and to give local theatre-goers a novel version of the story of the "Goose with the Golden Eggs." The book is by Mr. R. C. Oldham.

Mr. Hart's annual is again notable for the refined ballets, and, as usual, the scenery, costumes, and effects reflect credit on all concerned. As usual, elaborate scenery is a tour-de-force, and notable triumphs from the ateliers of the "brethren of the brush" are the Magic Vineyard, the Palace of Gold, and the Squire's Garden, &c.

A good all-round company of clever artistes keep things "merry and bright." Miss Elsie Mayfair is a delightful principal boy, and her graceful deportment and piquant manner made her a favourite on her first entrance, and she strengthens her position at each performance. Her songs, "Swing Me in the Moonlight," "Oh, Johnny!" and "When the Old Church Bells are Ringing," win deserved plaudits. Miss Maudie Vera is a graceful dancer, and her catchy songs, "Down Swanee River Way" and "Put Me Through to Daddy Christmas," are deservedly applauded. Miss Lillian Drake makes a success nightly with her catchy song, "Percy in the Park." A favourite is Miss Madeline Du Val, and her catchy song, "Down Texas Way," is heartily applauded. Miss Hilda Simpson, a young and sprightly comedienne, scores nightly with an apropos ditty, "In Love with a Sailor and a Soldier," and Miss Alma Green is a graceful Fairy Queen, and her principal song, "Love, Come from Your Hiding-place," with chorus, is a vocal-dramatic feature. Coming to the comedians, Mr. Albert Le Fre, as Mother Goose, has "knocked 'em" this season, and his hearty humour, funny business, and versatility as a quaint old lady are most effective. Mr. Conquest's Goose is a marvel, and he has (if it were possible) eclipsed his marvellous Parrot of last year's annual. Mr. W. Stephens acts and sings well, and his excellent voice does justice to "Oh! It's a Lovely War" and other songs. Mr. William Henry scores successfully at every performance with "The Grand Old Song" and other tuneful ballads. Harrigan and Holt are big favourites, and score with their funny patter. Mr. Rolando Martin is an amusing representative of the bad Baron, and the rest of the company, including the graceful Royal Troupe and the corps-de-ballet, deserve the loud applause these hard-working ladies receive. Mr. H. A. Turner, the producer, deserves all praise, and Mr. A. Green is an efficient conductor.

"CRUSOE" AT EASTBOURNE.

Messrs. Murray King and Clark are responsible for the pantomime "Robinson Crusoe," produced at the Devonshire Park Theatre last week, and successive audiences have given it a good reception. Mr. Murray King, who, in conjunction with Mr. Wm. Morgan, has written the book, was the representative of Dame Martha, and was exceedingly funny in the part. Miss Lillie Langtry was a bright, vivacious Robinson, and her songs, all well rendered, included "God Bless Our Silent Navy," "Down Texas Way," and "My Little Bit of Scotch." Mr. Jack Straw was a capital Capt. Will Atkins, his song, "The Conscientious Objector," being well received. Miss May Maidie was a pleasing Polly, and "Keep Your Eye on the Girlie You Love" and "Oh! Johnny," were amongst her successful contributions. Mr. Billy Gent was a good Ben Bunion, Mr. Harry Zictz scored as Friday, and other in the cast were Miss Daisy Mead, Fairy Queen, with songs, Dorothy Gordon, William Flowers, Philip Holles, Arthur Knight (business manager), and James Hubson. La Pia's dancing act was appreciated as were the specialities by the Seven Bramuzas (instrumental entertainers) and the Four Frolics (dancers). Mr. Leonard J. Walker was the musical director, and Mr. Walter Drury produced the excellent scenery.

"BO-PEEP," AT STOKE-ON-TRENT.

Mr. T. Allan Edwardes, who has an able henchman in Mr. Jack H. Turner, has arranged with Mr. J. Gar Kiddie to produce "Bo-Peep" twice nightly at the Hippodrome for a season. Mr. George Burton is responsible for the libretto, which is in every way excellent; whilst Edmund C. Brierley, who conducts the orchestra, has artistically arranged the music. The pantomime is magnificently staged, especial mention being deserved by Realms of Fairy Moonbeam, Fairy Glen, and the Grand Hall. Jack Shields is decidedly funny as Sammy, and is a great favourite. Val Morgan is also very popular. He has a cultured voice, and his numbers are enthusiastically received. As Johnnie Stout Mr. Harold Carlisle is very smart. Mr. Billy Lynne as Jimmy Green is also most successful. Mr. Fred Foy as Granny Green makes good. Miss Hilda Brent is principal boy, and her Boy Blue is most captivating. Her best songs are "Good-bye-ee" and "Fares, Please." Miss Lala Morris is Bo-Peep, and wins all hearts. Her charming rendition of "Down Texas Way," "Love, Come From Your Hiding-place," and "Lane Without a Turning" win great favour. Miss Hilda Ray is delightful as Fairy Moonbeam. The Two Roses (Jack and Jill) and the Hammersley Troupe contribute valuably to the success.

"ALADDIN" AT TORQUAY.

One of the best pantomimes seen in Torquay for many years is the general opinion as to Mr. Carlton Fredricks' "Aladdin," produced at the Theatre Royal, Torquay, on Boxing Day. The time-worn story of the wonderful lamp is followed with precision, and throughout the whole of the nine scenes the plot is never overlooked. It is a bright, amusing, cheery pantomime from first to last, with no questionable jokes, but everything in the best taste—in short, one of the old-fashioned pantomimes at its best.

The music, written and arranged by Messrs. J. W. Taylor and W. Dane, is bright and entertaining, and under the direction of Miss Maud Maye the orchestra did splendidly. The scenery and effects by Mr. A. Hope Parker, although not superfluously elaborate, are quite pretty and attractive, particularly the Willow Pattern Palace scene, with which the performance terminates.

The title-rôle is sustained by Miss Margot Domican, and it would, indeed, be difficult to find a more natural little artiste to take the part. She sings charmingly, and her dainty manner quickly instals her as a favourite. Of her songs, "Let the Great Big World Keep Turning" is a most acceptable number, and its ear-haunting melody quite filled the house, but her real hit is made with "Snow Time in Switzerland." In this song Miss Domican is attired in furs, and combines with the song a delightful skating dance, giving, with the aid of the "limes," a very clever and realistic impression of ice-skating in that beautiful land of snow. Miss Beatrice Wynn brings an excellent stage presence to her performance of Pekoe, and with her tuneful soprano voice she won a well-merited encore with "There's a Big Lot of Sunshine Coming." The parts of the Princess and Nicee were ably sustained by Miss Dolly Delph and Miss Nellie Worth. Mr. Dan Denton made some very clever humour as Washee, and his quips and antics provoked plenty of merriment; whilst the Abanazar of Mr. Harry Kirk was also amusing. The Two Daniels as the Chinese policemen, introduced a clever number on stilts, which won loud applause.

The life of the pantomime is Mr. Carl Fredricks as the Widow Twankey. His massive personality, his artistic make-up, and his dry humour combined to make his performance bright and entertaining throughout. His local and topical references were particularly apt, and his rendering of "Down on the Farm" distinctly good.

Only two specialities are introduced, but these are of such a character that they form one of the most attractive features of the pantomime. La Sylph, in her beautiful electric dances, presented a very pretty picture, and her patriotic and other representations created an excellent impression. The charm of the evening though rested in the hands, or rather twinkled at the feet of the Elfin Trio, three dainty little dancers, whose enthusiasm could not fail to communicate itself to the audience. Little Esylt showed glimpses of fire that was surprising in so young an exponent of her art, and was delightful to behold. The old story of "Two's company, three's none," was told by these three mites with all the spirit and grace that makes the poetry of motion.

It only remains to mention that Mr. Robert Crosby and Mr. Arthur Saunders are the business and stage managers respectively, and that the excellent arrangements for the crowded houses were in the capable hands of the popular secretary of the theatre, Mr. Arthur Pearse.

"ALADDIN" AT WALSALL.

Mr. W. H. Westwood, the genial manager of Her Majesty's Theatre, is to be congratulated on his new and successful venture, the pantomime of "Aladdin."

The dresses are new and elaborate, and the scenic effects good, particularly the Genie's Tree of Magic Jewels, and the Cherry Blossom scene. Special mention must be made of the final scene, the Palace of Porcelains, when the dresses of the whole company represented dainty china.

[Photo., Dobson, Liverpool.
MISS BEATRICE ALLEN,
Principal Boy,
Prince's, Bristol.

Miss Gaye Gordon plays the title-rôle in a dainty and pleasing style. She is a good actress, with winning ways and a rich, powerful voice, her several songs being favourably received. Miss Doris Vesey as the Princess So Shi, and Miss Queenie Wynn as Radia, the fairy, act and sing well; while Miss Poppy Lytton as Sauc-ee contributes to the humour of the play. Mr. Fred Blake is a typical Widow Twankey, causing roars of laughter; and the same may be said of the Shepherds, the comedians of the piece, whose antics and jokes keep the mirth at full flow from beginning to end. Messrs. Donald Mackay, Stuart Lomath, and Frank Probin also deserve mention, the powerful voice of the latter being heard to advantage in his song, "England."

[Photo., Hana.
MR. ALBERT LE FRE,
Dame, "Mother Goose," T.R., Sheffield.

The feature of the evening is the Poppyland Troupe of Children, whose action-songs and dances are excellent. Great credit is due to Miss Poppy Lytton and Miss Ada Ryder for their untiring patience in bringing this troupe of local children to such a high degree of perfection. The Lottie Stone Troupe of dancers largely contribute to the interest and enjoyment of the panto.

The songs are all well rendered, and the producer, Mr. John B. Shinton, of the Repertoire Company, is to be highly complimented on the success of his efforts.

"BABES IN THE WOOD" AT WATFORD.

The Burlesque Productions Company, under the direction of Mr. J. Collings, presented for six nights and two matinées the pantomime, "Babes in the Wood." The story is told in seven scenes, the principal one being the Grand Palace, and the book is from the pen of Mr. Cecil Sankey. The company is a strong one, and includes Mr. Charles Bignell, the famous Dumonds, and Mlle. D'Elanges' Troupe of Dancers. The full cast is as follows: Robin Hood, Miss Ethel Hall; Maid Marion, Miss Bessie Benson; Fairy, Miss Juliet Dumond; Dame's Daughter, Miss Katie Weston; the Babes, Dainty Doris and Dainty Rose; Marmaduke and Roger (the Robbers), Webb and Page; Baron Swanker, Mr. R. Hearne; Margery Dawe, Miss E. Ranger; Dame, Mr. Charles Bignall. The musical numbers include some of the latest popular favourites, the chorus of villagers and huntsmen is under the able direction of Baron Voorzanger. The costumes are pretty and attractive, and the troupe of dancers execute several delightful dances.

[Photo., Dobson, Liverpool.
MR. HORACE MILLS,
Mrs. Tutt, "Goody Two-Shoes,"
Theatre Royal, Manchester.

"MOTHER HUBBARD" AT WOLVERHAMPTON.

Mr. Harry McKelvie's pantomime, "Mother Hubbard," produced at the Grand Theatre, Wolverhampton, on Boxing Day, is by now an established success, and, judging from the attendance, looks like proving a record. The author and producer, Rich. Waldron, has given us a story which certainly has a dramatic touch, while, curious enough, it is essentially a children's pantomime; but then, are we not all children, more or less? The plot revolves round Tom Tucker, the supposed son of Mother Hubbard, who is eventually found to be the son of Sir Campsie Hill, and marries the latter's ward, Rosie, the solution being left, on the finding of a locket, in the hands of the Fairy Mirthful. Mr. James Stephens is not only excellent as Mother Hubbard, but also undertakes the arduous duties of general and stage manager. Miss Violet Lester is the principal boy, Tom Tucker, and as merry and bright as possible; she has a charming partner in Miss Kitty Jay, as Rosie. Too much praise cannot be accorded to Mr. George Regan, as Jimmie Whitinch, and Mr. Fred Ryan, as Strathbungo Bill, both of whom work well and hard. Mr. Charlie Rich gets every ounce out of the part of Sammie, and establishes himself a prime favourite. Mr. Fred Biron is singularly successful as Sir Campsie Hill, and Miss Patty Pyke is a capital Bella. The chorus and ballet reflect the highest credit on the training of Miss Daisie Darnley. Mr. J. C. Bontor and Mr. Edwin Griffiths are responsible for the scenery and stage effects, prominent amongst which are "The Warship" and Palace" scenes. The music has been selected and arranged by Mr. Robert McLeod, whilst the orchestra is under the able direction of Mr. George Lindsay.

"ALADDIN" AT EXETER.

At the Theatre Royal, Exeter, "Aladdin," the book by F. Leslie Morton, with music by Louie Herve and E. J. Putter (conductor of the orchestra), was successfully produced on Boxing Day. Miss Aline Andre played the title-rôle in brisk style, and scored with her songs, "Let the Great Big World Keep Turning" and "There's a Girl for Every Soldier." Miss Dorrie Dene was a pleasing Princess, her ditty, "Oh, Johnny!" and the duet with Aladdin, "Do You Like Me?" being well received. Mr. Fred Beck proved to be an amusing Widow Twankey, his successful ditties including "Good-by-ee" and "Why?" Mr. Cyril Noel, as Wishey Washey, and Olive Kay, as Wing Wang, were heard to advantage in the duet. "I've Got a Girl in Pekin," the former also contributing "My Meatless Day" and "Swim, Sam, Swim." Miss Sonia La Ray made a vivacious Pekoe, and Miss G. Courtney sang in admirable style "Roses of Picardy." Miss P. Stevens, as So Shi, danced gracefully. Also deserving of mention are Mr. Philip Williams as Abanazar and Mr. Tony Donovan as the Emperor, the Larkum Brothers, and the Allison Exetet. Mr. Fred A. Morley was the producer.

For other Pantomime Notices see other pages.

VARIETY NOTES.

Sisters O'Hara Indisposed.

We regret to hear that Nellie is suffering from laryngeal catarrh, and the sisters were therefore unable to reappear this week at the London Coliseum.

A Brilliant Violinist.

At the Willesden Hippdrome last week Evelyn May charmed all with some carefully chosen selections, for which she was given a very gratifying reception. Evelyn has been trained under the best masters, including Ysaye. She is supported at the piano by her sister Bertha, whose work materially adds to the success of a show which has a very artistic setting, and which is to be seen this week in the West End at the Holborn Empire.

Daisy Taylor Deputises.

At Wood Green last week this popular Scottish comedienne was called upon to deputise, and, needless to say, did very well with two numbers, "There's a Light Shining Bright" and "I Have Got a Great Big Lump of Cuddle to Meet To-night," the latter proving a great success. This week Daisy is appearing at Hammersmith.

Concert at Reading Hospital.

On Boxing Day Mrs. Simmons, of the Palace, Reading, gave a concert which was voted one of the best given for some time past. Geo. Smith, who organised the show, appeared, and was supported by Molly Wells, Gicardo, Wynne Hulme, and Frank Powell, the latter being in tip-top form, and a regular favourite with the boys.

Claude Lester,

the popular comedian and dancer, did excellently at the Metropolitan last week, and is at the Euston this week.

In the Philippine Islands.

At the Euston last week, between the houses, Linden and Berridge, the popular comedy couple, told us of the happy time spent in the Philippine Islands three years ago, when Harry used to conduct and Ida appeared in musical comedy. They must have been very popular, and they were the recipients of many handsome presents during their stay, which lasted nearly twelve months.

Harry has been almost everything in the show business, one of his best lines being that of corner man in a minstrel show down under, for which he was engaged after singing the only song he knew at the time.

The Two Devons.

An outstanding feature of the programme at the South London last week was the refreshing entertainment provided by these two clever ladies. An original combination of comedy and tuneful melodies, concluding with a dance, the act is heartily applauded

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

[Correspondents are urged kindly to send in with their next week's reports a full list, with the name of the responsible resident manager, of the places of amusement in their districts. Cinema theatres, with an indication as to whether variety turns form part of the programme, should be included.]

In order to effect a saving of space the following abbreviations are used in these columns:—P.: Proprietor. M.: Manager. R. M.: Resident Manager. A. M.: Acting Manager. Asst. M.: Assistant Manager. G. M.: General Manager. C.: Chairman. Mus. D.: Musical Director. S.: Secretary.

ABERAVON.

GRAND.—L., Messrs. Saunders Bros. and Goslin; M., Mr. J. Pelham Rayner.—Normandy Five, Wee Lydia, Harry Blake, pictures.

Boots, The Chemists, 2, Water-street.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson. —Last week of pantomime, "Old King Cole."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Walter Gilbert.—Ray Bros. revue, "The Simple Life." Other turns: Miss Rose Lee Ivy, American operatic comedienne; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. George Neill.—The Three Mystic Saxbys, illusionists; Valus, comedy ventriloquist; Carino, violinist; and pictures.

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

GRAND.—P., Accrington Grand Theatre and Empire Co.; R. M., Mr. Fred W. Green.—Miss Madge Fenton's company presents the pantomime "Dick Whittington and His Cat."

HIPPODROME.—R. M., Mr. J. H. Pollard.—Mr. Edwin T. Hey's principal company presents "Hindle Wakes."

Boots, The Chemists, 89-91, Blackburn-rd.

ALDERSHOT.

THEATRE ROYAL.—L. & M., Mr. Clarence Sounes; R. M., Mr. W. R. Wilson. —The Geo. Brydon Phillips' pantomime, "Cinderella."

HIPPODROME.—P. & M., Mr. Clarence Sounes; R. M., Mr. L. A. Weeks.—The Lawrence Wright Ensemble; Five Wilburs; Rose Cambry; Tom Leamore, comedian; Vera Caine; Fred Hawtree; Artemas, comedy illusionist; the Mafuziang Manchu Troupe.

Boots, The Chemists, 17 and 19, Wellington-st.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, jun.; Mus. D., Mr. C. B. Lowe.—Mr. and Mrs. Fred Buxton are touring the spectacular, funny Manx pantomime, "Cinderella," and it is a big attraction with 40 performers. Mr. and Mrs. F. Buxton are in the cast as Baron Omealotte and Sunbeam. The other members of the company are effective.

EMPIRE.—P., Messrs. W. H. Broadhead; G. M., Mr. H. Winstanley; D. M., Mr. W. H. Isherwood; A. M., Mr. Jno. Boyle; Mus. D., Mr. H. O'Callaghan.—Mr. Andie Caine's pantomime, "Little Red Riding Hood." Principal lead are Vi Romer as Boy Blue and Andie Caine as Mother Hubbard.

PICTURE PAVILION.—P., Messrs. W. H. Broadhead; G. M., Mr. H. Winstanley; D. M., Mr. W. H. Isherwood; A. M., Mr. Arthur Downes; Mus. D., Mr. Jas. Morris. —Ragolio, the R.A. tramp, in a sparkling novelty, and pictures.

Boots, The Chemists, 140, Old-square.

BARNSLEY.

THEATRE ROYAL.—P., Barnsley Theatre Royal Co., Ltd.; G. M., Mr. A. C. Mitchell.—The new play, "A Broken Doll," by Gladys Hastings Walton, was produced here on Monday night by Arthur Hinton who took the part of Harry Fielding, with Ethel Monton as the Broken Doll.

EMPIRE.—P., Barnsley Empire Palace, Ltd.; M. D., Mr. Will Smithson.—Thos. F. Coavery presents the pantomime "Red Riding Hood," with George Hyam as Pepper, Rosco as the Wolf, and John Armstrong as Widow Horner.

ALHAMBRA. — P., The Alhambra (Barnsley), Ltd.; G. M., Mr. Alfred Smith. —Good variety by Gus Harris, Welmon and Odette, the Bradshaws, Alpho, Quilbeco, and the Five Sisters.

PAVILION.—P., Mid-Yorkshire Entertainment, Ltd.; R. M., Mr. Walter West.—Capital "turns" by Jenkins Brothers and Ob. Darell. Pictures complete.

BATH.

PALACE.—D., Mr. W. S. Pearce.—Mrs. Langtry (Lady De Bathe) is paying a return visit here, and on this occasion is

[Photo., Dobson, Liverpool.
MISS BONNY BROWNING,
Aladdin,
Pavilion, Liverpool.

seen in the one-act play, "The Blue Envelope," supported by Mr. Henry Deas. Other first-class turns are given by Bertha May, contralto; Nelson Hardy, ventriloquist; The Balladmongers (Marjorie Vernon and Doyle Crossley); Dan Filmer, comedian; and Fenner and Sulley, comedy acrobats.

Boots, The Chemists, 21, 22, Union-st.; 56, Southgate-st.

BATLEY.

HIPPODROME.—L. & M., Mr. Perci Leonard.—Mr. Will Glaze and Mr. Wilson Benge present the drama, "John Raymond's Daughter."

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—Mr. Fred W. Warden's pantomime, "Boy Blue," commenced on Monday the second week of its successful run here.

HIPPODROME.—R. M., Mr. Henry T. Downs.—The chief attraction here is provided by Mr. Alf Leonard, assisted by Mlle. Bertha Pertina, the clever danseuse, and Miss Ida Benson, vocalist, who appear with undoubted success in "The Soul Kiss," musical and dancing phantasy. Miss Florence Yaymen, an American comedienne, quickly makes herself a favourite with her character items; and the Silver Wedding Party present a charming old-fashioned vocal scena. Mr. Alf P. James and company stage a capital sketch, "The Strike"; and also billed are Miss Rosie Gaston, comedienne; Ernest Krake and company, in an amusing "Tramway Scene"; and Tom Wong Troupe of Chinese Jugglers, &c.

EMPIRE THEATRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter.—The Rosario Players are paying a return visit here with the Irish comedy, "The Auction in Killybuck." The various rôles are sustained by Mr. Lorenzo Martin (who is so humorous as Sammy), Mr. Joe Keenan (inimitable as the auctioneer), Mr. Barney Sullivan (capital as Dominick), Miss Nora Kelly, Miss Mamie McKenna, &c.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—The vaudeville element here is sustained by Laurel and Page, in singing and dancing act; and Stelling and Johnston, whose dancing is first-class. Pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes. —Appearing here are the Three Lauries, smart vocalists and comedy artistes; and Nesta Verney, male impersonator. Pictures complete.

BILSTON.

HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Mr. Evelyn A'Dell presents his company in "Her Forbidden Sacrifice."

BIRKENHEAD.

THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Messrs. E. C. Jazon and M. Montgomery's pantomime, "Cinderella," is attracting crowded and delighted audiences. Miss June Carr gives an excellent portrayal of Cinderella, Miss Ida Conroy is well placed as the Prince, Miss Mamie Holland is a capital Dandini, Dorothy is ably impersonated by Miss Hilda Nicholson, and Queen Bountiful is gracefully represented by Miss Nora Desmond. The comedians include Tom Bracewell, Edgley and Dawe, Sid Dee, Freddie Frome, and the Snapshot Girls.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating.—Nixon Grey, the popular comedian, is the premier turn; Haydn Wood and Dorothy Court (with Miss Lily Mackenzie at the piano) are well received in a vocal and instrumental scena; and Miss Nellie Wigley, comedienne, is a general favourite. Haley's clever Juveniles remain from last week; and Charles Sherwin, Stidder ('cellist), Haywood and Hay (artistic entertainers), and Brown's Royal Bioscope complete.

HIPPODROME.—Sole L. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—P. J. Selbit's pantomime company in "Aladdin" are here for a visit of six nights' duration, and are doing big business.

Boots, The Chemists, 239-241, Grange-road.

BISHOP AUCKLAND.

EDEN.—L. & M. D., Mr. Nat Hepworth; A. M., Mrs. Draycott and Miss Gothwaite. —The pantomime, "Mother Goose." Cast includes Allen Hanbury, Harry Fife, Ken Jay, Tony King, Lenno and Murphy, Jackson and Marte, Betty Beryl, Doreen Andree, Louie Lynn, May MacPhearson, Sisters Avredale.

HIPPODROME.—M. D., Mr. C. Hamilton Baines; R. M., Mr. W. St. John Cother.—The drama, "Under Two Flags." Cast includes Arthur C. Goff and Eileen Leoville. These two artistes also take the principal parts in "Mr. Barnes of New York" on Friday night, and in "For Love of Peg" on Saturday.

Boots, The Chemists, 28, Newgate-street.

BLACKPOOL.

PALACE.—G. M., Mr. George H. Hartop; M., Mr. Fred Waller.—Fred Karno's production, "Nosey Knows"; Frou-Frou; Hendrica, wire act; Elsie Steadman; Violet Gray; J. H. Scotland.

BLYTH.

THEATRE ROYAL.—L., Mr. George Black; R. M., Mr. Dan Hardie.—Messrs. Elderton and Anderson present their Pantomime, entitled "Aladdin." There are ten scenes, and a powerful cast of 40 artistes, with augmented orchestra, under the bâton of Mr. Charles Manbridge. W. J. Churchill, a well-known comedian, undertakes the rôle of Abanazar, Miss May Mayo in the titular rôle, and Miss Mona Elderton as Princess Badroulbadour are well cast. Mr. Walter Roberts has a good part as Widow Twankey. Delevine and Dixon, Penman's Nibs, and the Sisters Gordon are responsible for the introduction of some clever special turns.

Boots, The Chemists, 33, Waterloo-rd.

BRIDLINGTON.

SPA OPERA HOUSE.—M. for the Corporation, Mr. Charles Palmer.—Mr. Edward Laurence's repertoire company are appearing here in a round of plays, including "Alias Jimmy Valentine," "Smith," and "Leah Kleschna."

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—"The Maid of the Mountains," George Edwardes' company and production, is continued here this week, and still draws crowded houses nightly and to the matinées.

PALACE PIER THEATRE. — M., Mr. J. W. Cordiner. — "The Cricket on the Hearth" is presented here by Mr. Harold V. Neilson to appreciative audiences. Special interest attaches to the fact that whilst J. L. Toole's famous part of Caleb Plummer is played by Mr. Sydney Paxton, John Perrybingle is enacted by Mr. Frank J. Arlton, who is a nephew of the late renowned comedian.

WEST PIER THEATRE.—S., Mr. A. W. Scholey.—"Brer Rabbit and Mr. Fox" continues to give delight to young and old, the former much taken with the doings of the Rabbit, King Fox, and the rest of the animal tribe, as so amusingly set forth by Mrs. Percy Dearmer, to music of Mr. Martin Shaw.

HIPPODROME.—M., Mr. W. H. Boardman.—Miss Ruth Vincent received a hearty welcome here on Monday, and her beautiful renditions of vocal selections were rapturously received by a crowded house. Mr. Malcolm Scott is here bubbling over with quips and cranks; Victor Kelly is a king laughter-maker; Harry Lamore is comic as well as clever on the slack wire; Miss Mary Moran presents an up-to-the-minute comedy sketch; and Rinaldo, the wandering violinist, holds fascination by his bow.

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

HIPPODROME.—M. D., Mr. Oswald Stoll; R. M., Mr. Fortescue Harrison; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Florence Wray and company are here in the comedy episode, with music, entitled "His Own Way." Other attractions are Harry Thurston and company in "The Johnson 'Ole"; Jack Lane, Yorkshire comedian; Sylvia Van Dyck, operatic vocalist; Tucker, singing violinist; the Brazilian Trio, in a comedy musical act; and Loupe and Ladies, in their barrel jumping, &c., act; Daily Events in pictures conclude.

EMPIRE.—L. & M., Mr. Sid Macaire; Mus. D., Mr. Bert Hunter.—Harry Day's fine production, "Vanity Fair," is here for a second week. Kitty Colyn scores heavily as The Belle; she has some excellent songs, and several pleasing dances. Other successful artistes are Isabelle Dillon, Nelly Carlyle, George Hughes, Frederick Bentley, John Rorke, and Sidney Bray. The revue is produced by Mr. John A. Howitt.

COLSTON HALL.—The Mohawk-Moore and Burgess Minstrels did excellent business here last week, and there is every prospect of a successful holiday season.

Boots, The Chemists, 13, Queen's-rd; 9, 10, Wine-st.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings.—"Three Weeks."

HIPPODROME.—L. & M., Mr. Allan Milton. Solo and two others in a unique performance; the McLean Twins, Australian Scots; Palette, with his fiddle and dogs; pictures, &c.

PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor.—Continuous exhibition daily.

Boots, The Chemists, 46, 48, 50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.—Mr. G. Brydon Phillips's company in "Aladdin," Kitty Denton's Eight Sunstars, Hyde and Hilton, Anderson and Nash, and Parky Night.

PLAYHOUSE.—M., Mr. W. C. Gibbs.—

[Photo., Bamber, Blackpool.
MR. REX LONDON,
Principal Comedian,
Court, Liverpool.

Helen Alston in "Moments of Merriment," and pictures.

Boots, The Chemists, 31, Petty Cury, and 6, Market-hill, 86, Mill-road.

CARDIFF.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison.—Farr and Farand, the popular comedians; Wilson Hallett, clever child impersonator; Sam Stern, American character comedian; the Five Whartons, great spring-board flyers; Emilie Hayes, vocalist; Frank Whitman, the dance-mad fiddler; and the Four Clovelly Girls, club jugglers.

DARWEN.

HIPPODROME, LTD.—L., Messrs. E. & A. Shorrock; Mus. D., Mr. Richard Fielding.—Miss Madge Grey and company in the musical play, "Our Kid."

Boots, The Chemists, 10, Market-st.

DERBY.

GRAND.—P. & M., Mr. T. Allan Edwardes; B. M., Mr. Walter Bellian.—Geo. Sax's pantomime, "The Babes in the Wood," presented by Tom Vernon, is here.

HIPPODROME.—M., Mr. H. J. Garnham.—Harry Russell's pantomime, "Jack and the Beanstalk" has had a hearty reception. Harry Russell himself takes the part of Pickles, and with Mr. Harry Levaine as the Dame, causes much merriment. He is well supported by the remainder of the company, which includes Miss Madge Allan and Miss Marie Clifton as principal boy and girl.

Boots, The Chemists, 45-51, Peter-street; 147, London-road; 267, Normanton-road; 41, The Warwick; 15, St. James's-street.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith.—Nelson Barrett and Stanto's pantomime, "Little Jack Horner."

EMPIRE.—P., Messrs. G. W. and G. B. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. Fred Le Cren's pantomime, "Sinbad the Sailor."

Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North.—Miss Maud Warburton and company, including Mr. Wilson Havard, presents, "The Broken Trail."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North.—The Ten Loonies, in discord; Drummer Nat Gould, patter comedian; Kioto, in Japanese equilibristic performance; Freda Forbes, the floral girl; the Edivictas, cycling college girls; F. E. Earle, conjurer; Ben Barrow, light comedian; Alf. James Holt, American mimic; and pictures.

Boots, The Chemists, 71, Frenchgate.

DOVER.

HIPPODROME.—M. D., Mr. S. W. Winter; M., Mr. P. Howard Sturgess.—The Royal Crests (6 ladies), in refined singing and dancing scena, including Lizzie Glenroy; Fred Rex and company, in "Money and Misery"; Fred Land, comedian; Victor Courtney, at the piano, in song, story, and mimicry; Anita Hayes, vocalist and dancer; Mandie Gray, comedienne.

KING'S HALL.—G. M., Mr. Harry Day. —Mr. Tom Willett, comedian; and pictures.

Boots, The Chemists, 11, Cannon-street.

DUBLIN.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton.—Fred Karno's new version of "Mumming Birds" is starring here this week, and is funnier than ever.

ABBEY.—M., Mr. Fred O'Donovan.—A series of successful revivals draw crowded houses; the first part of the week we have "The Rising of the Moon" and "Blight"; the latter part the amusing comedy "The Whiteheaded Boy" is presented.

TIVOLI.—M., Mr. C. M. Jones.—An all-round excellent bill of fare is provided here, headed by May Erne and Erne Chester in a clever vaudeville entertainment; they are well supported by Sinclair and Vincent, "and a piano"; the Sisters Hazell, vocalists and dancers; Jack Poulter, laughing comedian; Doris Broughton, vocalist; Carlton Howard, conjurer; Percy Linton, vocal comedian; and Wren and Rich complete.

DUNDEE.

HER MAJESTY'S.—Licensee & M. D., Mr. F. W. Wyndham; G. M., M. Geo. T. Minshull; A. M., Mr. H. W. Ramsay; Mus. D., Mr. H. E. Loseby.—"Carminetta" is in its second week here, and is drawing enormous audiences.

KING'S THEATRE.—L., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley. — A strong holiday programme here comprises Jay Whidden, the popular singer and musician; Burr and Hope, in an artistic modern love episode, "A Fireside Flirtation"; Griff, the comedian juggler; Benedetti Bros., Italian musical acrobatic comedians; Fred Keeton, comedian; Billy Wells and the Eclair

'Father and Son.'

The Season's Greetings

FROM

Tom Waters

AND

Eddie Morris

TO

MANAGERS, AGENTS, and ARTISTES

'Here & There'

I CARE ABOUT NOTHING!!!

THE LITTLE CUTE CRAZY ERRATIC

BESSIE CLIFFORD,

The Original Yankee-Doodle Girl.

LAST WEEK AND THIS WEEK } PALLADIUM.

BESTEST OF WISHES TO EVERYBODY.

SOLE REPRESENTATIVE AND BUSINESS MANAGER—— MR.

HARRY DAY.

C.G.C.

Twins, elastic eccentric dancers; and the Mizuno Troupe of Japanese, in a versatile entertainment.

PALACE PLAYHOUSE.—Licensee, Mr. J. J. Bennell; M., Mr. J. Beveridge; Mus. D., Mr. J. Murphy.—Attractive fare is providing big holiday audiences here by the Five Gratos, Anglo-Japanese acrobats; Lottie Lennox, in her latest successes; "Billets," a capital sketch, presented by Alex. Mackay; Clarke and Ritchie, "the tourist and the bell boy"; Una Harvey, violinist; Mike Gould, in Italian and Hebrew character studies; the McLean Twins, in dainty song and dance act; and Pat Clarke, dancing club juggler.

QUEEN'S.—P., Mr. Arthur Henderson.—Clarke and Grant, comedians and dancers, and Jean Kennedy, comedienne and dancer, supply the variety section of the programme here. Pictures complete.

Boots, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—Sole L. & M., Messrs. Murray King and Clark.—George Edwardes' company and production, under the direction of Mr. Robert Evett, and with Mr. George Martin as business manager, in "Betty."

PIER THEATRE.—M., Mr. G. Hayes.—Miss Margaret Cooper, supported by Miss Sophy Rolands, Mr. Frederick Taylor, Miss Adelina Leon, Miss Gertrude Tomalin, and Miss Elsie Richards, appeared on Sunday. "Panto-Land" remains a second week.

ROYAL HIPPODROME.—M. D., Mr Sidney W. Winter; M., Mr. Ernest Bridgen.—Mr. W. V. Garrod presents "The Heart of a Thief."

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—This week's vocalists at the concerts by the Devonshire Park Orchestra (musical director, Mr. Norfolk Megone) are Miss Marjorie Reynoldson, Mr. Ernest Pike, Mr. Jackson Potter, and Phillip Pitte. Special attractions are the appearances on Monday and Tuesday of Sir Frank and Lady Benson, supported by Miles. Nyta Morena and Quetta Papucci, Miss Muriel Sims, and Miss Edith Latherley; and on Wednesday of the new vaudeville party, "The Crumps" (wounded officers from the Officers' Command Depot) under the direction of Lieut. Leslie Stuart, "Champagne" remains a second week.

Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Messrs. George Grossmith and Edward Laurillard's company have scored a great success here with "Theodore & Co.," which has crowded the theatre at every performance during the holidays. Mr. William Pringle has made a distinct hit in the part of Pony Twitchin. Mr. Frank Willoughby represents Lord Theodore Wragge in a spirit of pleasant humour, and Mr. Wilson James acts with sterling ability as the Duke of Shetland. Miss Phyllis Elaine is a charming Lady Pansy; Miss Agnes Croxton plays brightly as the Hon. Sapphira Blissett; and excellent work is done by Miss Florence Hunt as Lady Theresa Wye; Mr. Clarkson Rose as the Right Hon. George Wye; Miss Amy Verity as Fudge Robertson, and by other members of the company.

EMPIRE PALACE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. J. Nelson; Mus. D., Mr. James Howarth.—Presented by Mr. Harry, with nothing lacking in the way of stage equipment, costumes, scenery, and accessories, the revue, "Airs and Graces," provides an attractive holiday entertainment for the New Year week. Outstanding members of the cast are Esta Stella and Jimmy Leslie, who are ably supported by Ambrose Thorne, Monte Wolfe, Dora Vernon, Mons. Wania, J. C. Piddock, Joseph Victor, and an augmented orchestra is under the direction of Charles J. Moore.

GAINSBOROUGH.

KING'S THEATRE.—P., Mr. Arthur Carlton; R. M., Mr. Hal Cummings.—"Damaged Goods," for three nights, with Bernard Elliott as the Doctor.

Boots, The Chemists, 30, Market-place.

GATESHEAD.

EMPIRE.—P., Messrs. Moss' Empires, Ltd.; R. M., Mr. Steve Smith.—Mark Sheridan in the musical travesty, "Gay Paree."

METROPOLE.—P., Messrs. Black Bros.; M., Mr. Robin.—"Sunshine." Cast includes the popular comedian, Tom Neil.

[*Photo., Hana.*

MISS MAUDIE FRANCIS,
"Red Riding Hood,"
Court, Liverpool.

PALACE.—P., Messrs. Black Bros.; M., Mr. Wilson.—The Kracks, in speciality act; the Great Yates, juggler; and the Sisters Newton. Pictures conclude.

Boots, The Chemists, 192, High-street.

GLASGOW.

OLYMPIA.—L., Artistes' Agency, Ltd.; R .M., Mr. David Bowie; Mus. D., Mr. Ernest Wright.—The Four Royal Scots; Ellis Drake and company in the Scotch sketch, "Wullie"; J. M. Hamilton and Nellie McNab, in song scena; Conway and Leland, the merry monopedes; Wullie Durkin, comedian; Sing Lang Hi, juggler; and Cooke and Lewis, comedians and dancers, complete.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—Mr Oswald Cray's company are appearing here in the exciting drama, "Woman and her Mate."

GREAT YARMOUTH.

THEATRE ROYAL.—L. & M., Mr. Walter Nightingale.—A return visit of Miss Ethel Van Praagh and J. E. Whitty's company in "A Place in the Sun," is the attraction here. Miss Mary Gardiner and Mr. J. Edward Whitty both contribute excellent acting. The cast is a strong one, and the mounting of the play splendid.

REGENT (COOPER CIRCUIT).—M., Mr. G. Allen.—Romaine and Dainton, musical comedy entertainers; Lu Vurri, long-boot speciality dancer; and the Sisters Austin are in the excellent variety portion of the programme. Pictures complete.

Boots, The Chemists, 2, Broad-row, King-st., and Theatre Plain; 35-36, The Arcade.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Albert de Courville's Drury Lane revue, "Razzle-Dazzle," provides an excellent attraction for the New Year holiday week here. The cast includes Harry Cole, Edna Morgan, Percy Yorke, Betty Green, Frank Couch, Marjory Ford, C. Stern, Violet Cooney, and A. Martini.

Boots, The Chemists, 24, Hamilton-road.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson.—Mr. Gilbert M'Per's company is presenting "Daddy Long-Legs." The cast includes Reginald Dance, Anthony Hollas, and Eva Rowland.

GRAND.—P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson.—Mr. Bert Grapho's pantomime, "Beauty and the Beast," is being staged here this week.

PALACE.—P., Palace Theatre Ltd.; M., Mr. E. O. Waller.—The Khaki Boys provide a very popular item; Mlle. Alcide Capitane, gymnast; Nibio and Doris, in comedy act; Joe and Betty Binns, in comedy and music; Marcelle Mobray, Belgian soprano; and Hanvars and Lee, juggler, and his comedy girl, complete a good programme.

Boots, The Chemists, 1, Cornmarket.

HANLEY.

GRAND.—P., Hanley Theatres and Circus Co., Ltd.; M.D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer.—Hickey's Circus is the star turn, and Miss Cashmore's sporting act with two white horses and trained dogs also has a prominent position on the bill. Other items are Gwen Thomas, Welsh soprano; Mazuz and Mazette, comedy duo; Ching Wu, Chinese magician; and Jackson and Jolly, in a novel act.

Boots, The Chemists, 24 and 26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—Messrs. Murray King and Clark's "Victory" pantomime, "Robinson Crusoe."

Boots, The Chemists, 17, 18, 19, Robertson-street; 61, George-street.

HUDDERSFIELD.

HIPPODROME.—P., Northern Theatres Co., Ltd.; R. M., Mr. S. Winks.—Mr. William De Lacy presents his Christmas pantomime, "Humpty Dumpty."

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Herbert Carside.—G. T. Pattmann and his organ, with Miss Dorothie Squire as vocalist; Ex-Lance-Corporal Gordon Brown, tenor vocalist; Eddy Reed, comedian; Faze and Page, cartoonists and jugglers; Nancie and Laurie, dancers; Cyril Clensy, impersonator; Bert Elliott; and pictures.

Boots, The Chemists, 18, King-street.

HULL.

TIVOLI.—L., Kingston Varieties Co., Ltd.; M. D., Mr. Harry Slingsby; G. M., Mr. George W. Ashton.—The Enterprising Productions present "Tiddly-Winks"; The Realms; Ben and Cornell.

PALACE.—P., Moss' Empires, Ltd.; M. M., Mr. Frank Allen; A. M., Mr. John S. Barnett.—Moss' Empires, Ltd., present Albert de Courville's production, "Smile."

Boots, The Chemists, 10 and 12, King Edward-st.

ILKESTON.

T.R. AND COLISEUM.—L. & M. D., Mr. Samuel Lloyd; R. M., Mr. Chas. Hand.—

Booking Managers
LOOK OUT for

"BOLO

THE

SPY."

TALK ABOUT A WAR PLAY THAT
WILL PLAY TO CAPACITY!!!

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BERESFORD & PEARCE.

Devonshire Park Theatre, Eastbourne.

London Representative - - - - H. W. ROWLAND, 52, SHAFTESBURY AVENUE, W. 1.

Murray King and Charles Clark's Companies.

CHRISTMAS AND 1918.

Romance

By Edward Sheldon.

By arrangement with Miss Doris Keane.

Frances Dillon
as La Cavallini.

Frank Freeman
as Tom Armstrong.

Frank Lacy
as Van Tuyl.

Second Year of continuous Tour.

In Advance - - - - - - Charles Ingle
Conductor - - - - - - Leonard Gautier
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By Michael Morton.

By arrangement with Mr. Frank Curzon and Miss Gladys Cooper.

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Charles Troode

and

Jerrold Robertshaw

In Advance - - - - - George Parker
Conductor - - - - - Ivan Thring
General Manager - - - - Murrayski Kingovitch

Robinson Crusoe

Pantomime.

By William Morgan and Iam Query.
Scenery by Walter Drury.

Lillie Langtry - as Crusoe
May Maidie - - as Polly
Jack Straw - - as Will Atkins
Harry Zietz - - as Friday
Billy Gent - - as Ben Bunion
and
Murray King - as Dame

La Pia - Transformation Dancer
The Seven Bramusas
The Four Frolics
Wild Animals by Tyrwhitt-Drake, F.Z.S.

Conductor - - - - - - Leonard T. Walker
General Manager - - - - - Arthur Knight

Address MURRAY KING, Devonshire Park Theatre, Eastbourne.

Mr. R. Kaye presents "The Whirl of the Town."
Boots, The Chemists, 122-124, Bath-street.

IPSWICH.

HIPPODROME. — Sole P., Mr. E. H. Bostock.—Joe Peterman and Co. in the comedy sketch, "The Bewildered Barber," including Ed. Kinsberry, Miss Beulah Armstrong, and Sisters Le Claire, duettists and dancers; J. P. Ling, versatile entertainer; Billy Housini and company, with Nellie Housini, lady juggler; Shimagata Troupe, Japanese entertainers; and Pathé's Gazette.

LYCEUM.—P., Ipswich Lyceum, Ltd.; L., Mr. E. H. Bostock; R. M., Miss E. Parkyn.—Capt. Janssen's company in "The Little Match Girl," including Mme. Karina.
Boots, The Chemists, 22, Tavern-street; 52, Westgate-street.

MISS LILY LANGTRY,
"Robinson Crusoe."
Devonshire Park T., Eastbourne.

LEAMINGTON.

THEATRE ROYAL. — L. & M., Mr. C. Watson Mill.—"Bubbly," for six nights and matinée.
Boots, The Chemists, 162, The Parade.

LEEDS.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Captain H. L. Roache; Mus. D., Mr. Frank Bradsell.—A strong attraction is "Ciro's Frolics," and played by a cast containing such drawing names as the Two Bobs, Odette Myrtil, Harry Mitchell, Henry De Bray, and Tubby Edlin.

HIPPODROME.—R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—A big attraction is Ernest C. Rolls' "Topsy-Turvy," the company including Jennie Benson, Ethel Castledene, Fred A. Leslie, Ivy Shilling, Tom Drew, and Ralph Lynn.
Boots, The Chemists, 7-8-9, Bond-st.; 112-114, Briggate; 29, Boar-lane.

LEEK.

GRAND THEATRE.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Ware case," and other films.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Bohemia," Florence Turner, &c.
Boots, The Chemists, 17, St. Edward-st., and Sheep Market-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. J. Cousins; Mus. D., Mr. J. W. Middleton.—An excellent programme includes John McNally and company in comedy sketch, entitled "The Borstal Boy"; Marie Louise and Bit, with their clever novelty, "Catand"; Chas. Mitcare, whistler; Francois Midgets, in a Lilliputian show; the Hawanans and Miss Leana, in a unique act; Will H. Fox, at the piano; and Ray Wallace.
Boots, The Chemists, 15, Leith Walk.

LUTON.

GRAND.—P., Mr. E. Graham Falcon; R. M., Mr. W. O'Sullivan.—Charles Steuart's company in "A Pair of Silk Stockings."
Boots, The Chemists, 27, George-street.

MANCHESTER.

HIPPODROME.—C. & M. D., Mr. Oswald Stoll; A. M., Mr. George F. Reynolds; Advt. M., Mr. D. Forbes Winslow.—J. M. Barrie's playlet, "The Old Lady Shows Her Medals," is a big attraction here, with Irene Rooke in the cast. Jack Pleasants, the "shy" comedian, makes his usual hit; the Ritchie Troupe give a wonderfully clever cycling performance; Veronica Brady offers small characterisations; Spessall Brothers and Mack score as American eccentrics; Bob Anderson and his polo pony are entertaining; and Lewis Douglas is a capital comedian.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley.—"Some Girls," a first-class revue, is presented here with success by Mr. J. Lever; and good turns are added by Wal and Rosa, and Austin Temple.

LESLIE'S PAVILION.—Sole P., Mr. Harry Leslie; A. M., Mr. Geo. Phillips.—The Seven Nobodies, Mr. Leslie's own popular combination, are the attraction here.
Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Anne's-square; 48 and 50, Oldham-street; 39, Market-street.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. J. H. Milburn.—William Henshall presents "The Kodak Girl"; Weil and Smith; Emeric and Ainslee; Mme. Sarbonoff, silfleuse.

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L. & P., Mr. C. J. Imeson; Asst. M., Miss M. Morton; Mus. D., Mr. Albert Chidzey.—Messrs. Levy and Cardwell's pantomime, "Hop o' my Thumb," entered upon its second week last week, and now the various artistes have settled down to their different parts, the show is going with a great swing from start to finish. Miss Marie Lumberg makes a delightful Prince Elno, whilst Miss Dennis H. Burden is very dainty as Phyllis. Mr. Montague Biggs causes much merriment in the part of Georgina Thumb, the rest of cast, together with chorus, are excellent.

THEATRE ROYAL.—L. & P., Mr. C. J. Imeson; A. M., Mr. George Imeson.—Mrs. F. G. Kimberley's company are appearing in the powerful drama, "Just a Little Pair of Shoes."

HIPPODROME.—Sole P., Mr. Thos. Thompson; A. M., Mr. W. S. Gibson; Mus. D., Mr. H. J. Waldron.—A splendid vaudeville and picture programme is provided here. Charlie Manny and Bob Roberts make a welcome return visit in their scena, "The Messenger Boys from Broadway"; the Suhanna Ladies present a very clever acrobatic act, entitled, "Frolics of a Pierrot."

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Eastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—Mr. George Carney's company are paying a return visit with the musical farce, "Bubble and Squeak." Mr. Carney appears in the chief part, and is supported by a strong company. In addition, a smart item is given by Lolo and May Trio of lady gymnasts and contortionists.
Boots, The Chemists, 17, Corporation-rd.

NORTHAMPTON.

NEW THEATRE.—M. D., Mr. Walter T. Simmons; R. M. & Sec., Mr. Percy H. Gallagher; Mus. D., Mr. Walter Ashton.—"Symphonia," a brilliant musical ensemble by six capable artistes; Gicardo, juggler; Cara Magua, lady gymnast; Three Osrams, dancers; Harry Lowther and Co., in comedy sketch, "It's a Gift"; Jack Wills, eccentric tumbler; Gaetano Olloms, concertina; and Frank Powell, character comedian.

PALACE. — L., Mr. F. W. Hawkins; R. M., Mr. J. de Chastelain.—Jimmy Watson presents the Anglo-Indian Concert Party, in humour, harmony, and dancing, also the screaming absurdity, "The Goblin Man"; Cliffe and Vanstan, in a musical and comical act; London's favourite, Peggy Pryde, in new and old favourites; and the Palace Bioscope.
Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee.—Mr. Charles Harrington's company in "Uncle Tom's Cabin."

BORO' THEATRE.—P. & M., Brothers Black.—Hiawatha and Minnehaha, educated Chimpanzees; Clowes and Mastelle, in musical act; J. W. Greener, the Singing Collier; and pictures.
Boots, The Chemists, 15-17, Saville-st.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; A. M., Mr. Hy. Furnival; Mus. D., Mr. S. A. Perman.—Mr. Sydney Bransgrove's company in "The Lifeguardsman."

HIPPODROME.—P., Messrs. Bostock and Fitt; Mus. D., Mr. E. M. Nabarro.—Messrs. Horsfield and Woodward's "Aladdin."

ELECTRIC CINEMA THEATRE.—Varieties: Will Titman, Mlle. Florence Froissant.

AGRICULTURAL HALL. — Concert party: Pierrot, Pierrette, and Piano.
Boots, The Chemists, Brigg-street; 6, Goat-lane; 22, Magdalen-street.

PONTEFRACT.

ALEXANDRA.—P., Mrs. S. A. Driver.—Gerald Mount's company in "Granny's Jubilee" and "The Rosary."

PORT TALBOT.

NEW.—Joint L., Messrs. J. Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Bessie Breune and Walter Erard, the Two Roy latts, the de Breans, pictures.

PRESTON.

EMPIRE.—P., Preston Empire; M. D., Mr. Edwin Bush.—Charles B. Cochran presents "The Better 'Ole."

READING.

ROYAL COUNTY THEATRE.—P. & M., Mr. Milton Bode and Mr. Edward Compton.—George Grossmith and Edward Laurillard's company, "The Bing Boys Are Here."

PALACE.—P., Reading Palace Theatre of Varieties, Ltd.; M. D., Mr. Walter T. Simmons; M., Mrs. M. A. Simmons; Mus. D., Mr. W. J. Fry.—George Ackroyd and Mario Lorenzi; Fred Daniels, featuring "The White Cowboy"; Daunton Shaw Troupe; Royal Merry Four; Taylor and Nicholls; Stopit, Novel and Haig; Joan Ware, vocal comedienne; J. W. Wilson and Nellie Waring, in "The Food Inspector."
Boots, The Chemists, 90-91, Broad-st.; 2, Duke-st.

[Photo., Sims, Bradford.
MISS SUSIE BELMORE,
Principal Girl,
Alhambra, Glasgow.

REDDITCH.

PALACE.—R. M., Mr. Joseph Baron; M. D., Mr. F. A. Head.—Mr. Forbes Russell's company presents "All-of-a-Sudden Peggy."
Boots, The Chemists, 3, Evesham-street.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Wright.—The pantomime, "Robinson Crusoe," is presented by Ernest Dottridge.

HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R.A.M., Mr. Fred Dry.—Arthur Hinton presents the play, "Roll of Honour."

SOUTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. John W. Coulson.—Will H. Glaze's company, under the direction of Mr. F. E. Chabot, is appearing here in "His Last Leave."

EMPIRE.—P., The South Shields Empire Palace, Ltd.; M. D., Mr. R. Thornton; G. M., Mr. Frank Alen; R. M., Mr. Edwin Winter.—Albert de Courville's Hippodrome production, "Flying Colours," is here this week.
Boots, The Chemists, 39, King-st.

SPENNYMOOR.

CAMBRIDGE THEATRE.—L. & M., Mr. H. Medrington.—The New Year's attraction here consists of Miss Emma Litchfield's company, in the drama, "Home Once More."

STANLEY.

THEATRE ROYAL.—P., Stanley Theatre Co., Ltd.; L. & M., Mr. Mark H. Lindon.—Frank Liston's company in "My Home in Kentucky."

PALLADIUM.—M. D., Mr. D. J. Clarke.—Jack Sierzedy presents "Lucky," Sara Melita, Zetta Mor, Horace Barnes, Maria Lawton, Lindon and Berridge, Sammy Shields, Gaumont Graphic.

PIER PAVILION.—G. M., Mr. C. Barnes.—Jessie Templeton's Seven Toppers, Little Cluley, The Courtneys, H. O. Borie, Master Geo. Darwin, Marion Davies, Victoria and Ramoo.

SOUTHAMPTON.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Marie Dainton, mimic; Hunberia Wu-Chaio, Chinese troupe; G. W. Hunter, comedian and reconteur; Senor Angel Bianco, Spanish violinist; Cyril Shvern, conjurer; Ethel Castaldini, musical comedy favourite; and Madame Gravetta and company.

HIPPODROME.—R. M., Mr. Harry Yardley.—A new revue, entitled "All Clear"; Bert Coleman, whistling comedy mimic; and Cooper Mitchell, versatile entertainer.
Boots, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTHPORT.

OPERA HOUSE.—L. & M., Mr. Percy Hutchison; G. M., Mr. Follett Pennell.—Allington Charsley Opero Co. in "Martha," "Faust," and other operas.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. William Revill.—Mr. and Mrs. H. B. Levy and Mr. J. E. Cardwell's pantomime, "Beauty and the Beast," continues here.

HIPPODROME.—L., Mr. William Swire; G. M., Mr. Harry Barker.—Miss Cora Youngblood Corson's instrumentalists, "The Girls from the Golden West"; Edie Gray, chorus vocalist; the Santors, speciality act; Gerano, the surly juggler; J. W. Darnley and company present a domestic absurdity, "Buntie's Billet"; Ernie Ream and his Baby Grand; and Hibbert's refined young ladies in their revuette, "Summer-Time."
Boots, The Chemists, 26, Bridge-street Brow.

STOCKTON.

GRAND THEATRE.—P., Alderman J. Batty; M., Mr. W. Batty.—Charles R. Whittle, comedian; Osborne Trio, equilibrists; Gerald Cyril, novelty ventriloquist; Fred Hunt, comedian; Gallinos, musical act; De Curie, French vocalist; and the Two Violets, in song and dance.

HIPPODROME.—P., North of England Entertainments, Ltd.; D. M., Mr. G. Stainton.—"Seven Days' Leave," with powerful company, is a big attraction.
Boots, The Chemists, 104 and 105, High-street.

STOKE-ON-TRENT.

VICTORIA.—M.; Mr. T. Hodgkinson.—Winifred Holme, contralto and entertainer at piano; and Bobbie Pecler, comedian, supply the vaudeville items.
Boots, The Chemists, 3, Church-street.

STIRLING.

ALBERT HALL.—R. M., Mr. W. Pearson.—Messrs. Henry Dallas and Louis Casson's musical comedy company in "Maid of the Midnight Sun" and "Miss Hook of Holland."

ALHAMBRA.—R. M., Mr. Jack M. Calder.—Mr. Durward Lely in "Beside the Bonnie Briar Bush."

SWANSEA.

GRAND.—Sole P., Messrs. David Allen & Sons, Ltd.; L., Mrs. Gertrude Mouillot; R. M., Mr. T. Byrne.—Walter Howard's play, "Seven Days' Leave."

WALLSEND.

BOROUGH THEATRE. — L., Messrs. Black Bros.; M., Mr. J. Sugden.—J. Camp and Co., in comedy sketch, "Bella"; Mlle. Zampa, gymnast; Walter O'Brien and a piano; pictures complete.
Boots, The Chemists, corner of Station-road, and High-street.

WATFORD.

PALACE THEATRE.—M., Mr. Tom Taylor; M. D., Mr. Herbert A. Harrison.—"Babes in the Wood" is being presented here this week by the Burlesque Productions Company, under the direction of Mr. J. Collings, for six nights and two matinées. The company includes Dainty Rose and Dainty Doris as the Babes, Mr. Charles Bignall as the Dame, Miss Ethel Hall as Robin Hood, Miss Bessie Benson as Maid Marion, and Webb and Page as the Robbers. Mlle. D. Elange's Troupe of Dancers are responsible for some clever dances.
Boots, The Chemists, 115, High-street.

WEST HARTLEPOOL.

PALACE.—P., Bros. Black; M., Mr. Reg Sugden.—The artistes supplementing an extensive list of pictures are The Watson expert musicians, vocalists, and comedians and Rene Marr, the renowned Scottish contralto.

YORK.

OPERA HOUSE.—M. D., Mr. William Peacock, for the Grand Opera House (York), Ltd.—The Four Swifts; Mrs. Tom Foy presents "Hunting Trouble"; Berry and Hart; the O'Cullens; Healey and Crayford; Miss Josephine La Barte, in songs and impressions; Sensational Celest.
Boots, The Chemists, 30, Coney-st.

MISS KATIE YATES,
"Cinderella,"
Gaiety Theatre, Dublin.

"THE WISE JESTER."—*Vide Manchester Guardian, October 9, 1917.*

"GAY PAREE

Or, A ROYAL DISCOURSE."

(With apologies to W. W. Kelly, Esq.)

(Written and Composed by FRED SHAW).

MARK SHERIDAN as Napoleon

Thanks to W. W. Kelly, Esq., for permission to travesty Napoleon's speech from the "Royal Divorce."

Have purchased an Original Napoleon Semi-stage Coach for Parade, formerly the property of the late Lord George Sanger.

BOOKINGS.

T.R., DUBLIN; HIPPODROME, BELFAST; TIVOLI, NEW BRIGHTON; GRAND THEATRE, BLACKPOOL; COURT THEATRE, WARRINGTON; THEATRE ROYAL, ST. HELENS; THEATRE ROYAL, BURY; THEATRE ROYAL, BOLTON; HIPPODROME, DERBY; HIPPODROME, MANCHESTER; ARDWICK, MANCHESTER, etc., etc., etc.

JANUARY 14 vacant through misunderstanding. Vacant March 4 on, with exceptions. Dates rapidly booking.

40 PEOPLE TRAVELLED. BAND FOR PARADE.

MAGNIFICENT MODERN COSTUMES by ARDING & HOBBS, Clapham Junction.

Printing by ALLEN'S, Belfast; ALF. COOKE, Ltd.; DANGERFIELD, Ltd.

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KEITH KENNETH offers MISS

BETTY FAIRFAX

in

Spring & Summer, 1918

REMNANT

By

MICHAEL MORTON & D. NICODIEM.

That this fascinating and amusing story of a little French girl could have no more suitable representative of the title role is evidenced by the fact that the entire tour has been booked in a week, and could have been booked twice over.

THE ENTIRE ROYALTY THEATRE PRODUCTION IS TRAVELLED.

TOUR STARTS FEBRUARY.

[Photo. by E. O. Hoppé.

Autumn, 1918.

BABY MINE

By

MARGARET MAYO.

Practically the same tour of the principal towns has been booked as the last three years on even better terms, which is not surprising when the last week of a triumphant tour (artistically and financially) plays to over

£1,050

TOUR STARTS JULY.

A few dates are being transferred to make the route more direct.

Communications, KEITH KENNETH, QUEEN'S THEATRE, W.

THEATRICAL GOSSIP.

New Year Prospects.

The arrival of the year 1918 finds theatrical business booming amazingly. Attractions at the West-End houses have scored many centuries, one running into a thousand nights and another to 900, and the new productions seem all to have entered upon a successful career.

All the available theatres are occupied, and in several cases are tenanted by two separate attractions, playing afternoon and evening respectively. Double performances are being given, moreover, by nearly every entertainment in London. I am well justified, therefore, in wishing the profession a Prosperous New Year.

A Heavy New Year List.

"Pamela" at the Palace and "The Beauty Spot," with Mlle. Regine Flory, at the Gaiety Theatre, having established themselves successfully, Mr. Alfred Butt is left free to consider his New Year productions. The list of his new productions make a formidable array, including, as they do, "Very Good, Eddie," "Fair and Warmer," and six other plays, musical, farcical, and fantastic in quality.

Knight Follows Baronet.

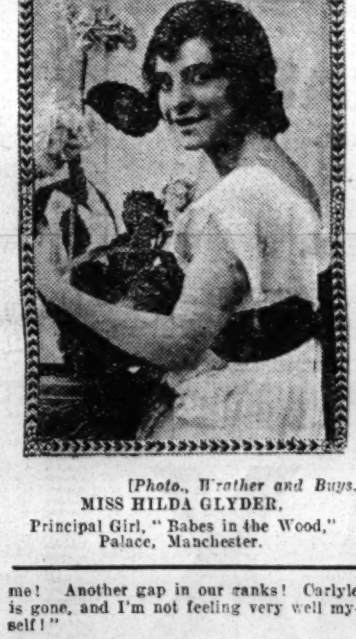
Baronet Barrie's "Peter Pan" will, in all probability, be followed at the New Theatre with a "light" comedy by Knight Pinero.

Dramatist or Playwright.

A strange distinction between Henry Arthur Jones and Sir Arthur Wing Pinero was made in the "Weekly Dispatch" last Sunday in connection with a series of "Messages" on America coming into the war. Mr. Jones was labelled (very properly) as a "dramatist," but Pinero was (not so properly) announced as "a playwright." But isn't Sir Arthur also a "dramatist?" Surely he is not a mere "playwright," any more than Mr. Jones is.

Meritt-orious!

I remember that the late Paul Meritt used to insist upon describing himself as a "dramatist," when, of course, he was really merely a "playwright." It was Paul, you know, who, on the announcement of the death of Carlyle, remarked, "Ah, me! Another gap in our ranks! Carlyle is gone, and I'm not feeling very well myself!"



[Photo., Wrather and Buys.
MISS HILDA GLYDER,
Principal Girl, "Babes in the Wood," Palace, Manchester.

An Octogenarian Actress.

To-day (Wednesday) that fine old actress, Mrs. Charles Calvert, will celebrate the eighty-second anniversary of her birth. And she is still strong and well. Mrs. Calvert is the daughter of one Biddles, who was the proprietor of, and chief actor at, the old-time "Bower Saloon." Her husband, the famous Shakespearean actor-manager, Charles Calvert, died nearly forty years ago. The grand old actress has several sons on the stage, including Louis, William, and Alexander.

Puns Asinorum!

I confess I could not choose but recall Henry J. Byron's exclamation, "On his walk he madly puns!" when a base rapscallion told me just now that he thought that Drury Lane's present big production ought to be described as "Hale-addin's Madge-ic Lamp; or, Good Evans! He's Looping the Loop-ino!"

A Footlight "Flyer."

An actor-aviator, Edgar Middleton, to wit, who for some time played the hero in "Three Weeks" at the Strand, has written a thrilling book of adventures which he experienced as an air pilot in the war. It is published by Simpkin, Marshall, and is entitled "Glorious Exploits of the Air."

Another Theatrical Author.

And here's a stage man who has become a successful novelist. This is Frederic A. Stanley, who was, in the days that were earlier, an actor, and subsequently a skilful business manager. Ill-health has for a long time prevented Mr. Stanley following his theatrical work, so he took to "literary pursuits." His latest novel is a very interesting specimen, entitled "Lord Steenie's Indiscretion." I understand that he may dramatise it.

"The Era" at the Antipodes.

Evidence of the remote corners of the earth which "The Era" reaches is contained in a cheery letter which has just reached me from Mr. R. A. Elliott, the representative of J. C. Williamson, Ltd., at Toowomba, Australia. "As an old subscriber to your very excellent paper," he writes, "I am very pleased that you are still able to publish, in spite of the very many difficulties due to the war. I always look forward to getting 'The Era,' as it keeps me in touch with the English theatrical world."

Miss Estelle Dudley.

All doubts regarding Miss Estelle Dudley's tender years, who is at present playing so successfully as Alice in the Savoy production of "Alice in Wonderland," are laid to rest by the exhibition in the Savoy foyer of the young lady's birth certificate. So many people have found difficulty in crediting a child of ten with such histrionic ability, and the certificate ends all doubts

Royal Appreciation.

After the first performance of the revival of "A Kiss for Cinderella" at the Queen's last week, the Queen asked for Mr. Percy Hutchison and Miss Hilda Trevelyan to be presented to her, and expressed her great pleasure in the piece and their individual performances. A large and brilliant audience received the play with rapture, and the proceeds, which totalled between £300 and £400, were given to the Queen's Hospital at Frognal. Next day her Majesty sent a gracious letter of thanks to Mr. Percy Hutchison.

A Double Success.

Mr. Percy Hutchison's revival of Sir James Barrie's phantasy play, "A Kiss for Cinderella," at the Queen's Theatre, with Mr. Hutchison and Miss Hilda Trevelyan again in the leading parts, to judge from the excellent business, has evidently come to stay. "Brewster's Millions," too, is doing equally well.

With "A Kiss for Cinderella" every afternoon and "Brewster's Millions" every evening, Mr. Hutchison has scored a double success, and has no intention of making any alteration at present.

"Double Dutch."

Mr. Laurence Cowen informs me that his costume farce, "Double Dutch," is to be toured at Easter as a musical play. It will be prepared in two editions, so as to be available for twice-nightly performances. The decision to fit the farce with music carries out the original intention, not then acceptable to the author, of a firm of producers, who acquired the rights prior to its production by another management at the Apollo Theatre. The composer is Mr. A. E. Davison.

Olga Sydney in Panto.

This dainty young impressionist, who has made such a success on the halls, is appearing in "The Happy Family" at the Strand. Olga has not a great deal to do, but what she does is greatly to her credit for one so young.

Dancing at Bart.'s

The Christmas festivities at St. Bartholomew's Hospital were enlivened by the dainty dancing and sprightly songs of the Roman Ramblers, Miss Tyler's troupe of lady dancers. A pas de cœur opened the performance, a ballet followed. An excellent little morceau on the violin was much liked. The butterfly ballet was well done. Miss De Rougmont gave some sweet old-time songs. In the newer ones the refrain was taken up by a party of wounded Tommies. "Faith" ward (which was first visited) was exquisitely decorated, and subsequently Sister Faith entertained the butterflies to tea.

Christmas on the Battlefield.

On Christmas Day a performance was given by — Squadron, Royal Flying Corps, in the field. Everything was home-made. The theatre, built on the aerodrome, with artistic scenery and full lighting effects. The troupe, trained by Lieut. A. W. James, gave a very creditable performance, tuneful and well varied, lasting for two and a-half hours. Keen appreciation was shown throughout the performance by the officers, N.C.O.'s, and men present, numbering about 200.

Touring Rations.

That sterling actor, Mr. James Carter Edwards, is concerned about the manner in which the new rationing schemes will affect the touring actors. "Are our profession and the tens of thousands of other travellers going to submit to the new rationing schemes, by which none but regular customers' will have doled out to them the rationed necessaries of life? How are travellers to become 'regular customers,' or to be enabled to register themselves in order to get their weekly or daily supplies? As far as I can see it, this new scheme will hold us up from all food, except, perhaps, a few 'spuds' and (doubtfully) a loaf of bread."

Mr. Edwards is apparently not aware that so far as can be ascertained arrangements are being made for travelling tickets by which artistes can secure their sugar when travelling. I gave particulars of the method to be adopted in this column some time ago, but full details can be obtained from the office of the Ministry of Food.

The Fate of Sadler's Wells.

Are there not any people claiming to be enthusiasts in the saving of buildings with glorious historic traditions who will come to the rescue of Old Sadler's Wells? In face of the advertisement that the ancient playhouse is for sale as a warehouse, one would not be surprised to hear that the perturbed spirit of Samuel Phelps had been seen hovering in the neighbourhood of the theatre which was so closely associated with his name and fame.

His memorable revival of Shakespearean plays he started in 1846, and during the years he was the lessee and manager of Sadler's Wells he staged no fewer than thirty. Of these "Hamlet" was probably the most popular, as it was played at least 400 times. Amongst other stage celebrities connected with Sadler's Wells was Grimaldi, the most famous of clowns, and T. P. Cooke produced there the favourite melodrama, "Black-eyed Susan."

The "A.A." Anniversary.

The first birthday number of the "A.A." will be published early this month, and will be an enlarged issue. It will include articles by Sir Frank Benson and Mr. James Carew. I may add that Mr. Harding Steerman, whose work is purely honorary, has proved himself an able editor of the journal.

General Theatrical Fund.

The January meeting of the directors of the Royal General Theatrical Fund was held yesterday at 12-13, Henrietta-street. Messrs. M. R. Morand (chairman of the Association), Charles Rock (hon. treasurer), Lionel Carson, Douglas Gordon, L. Cairns James, Hubert Willis, and Charles Cruikshanks were present. Letters from the hon. solicitor, hon. standing counsel, Mr. Henry F. Dickens, K.C., and two members were read. The accounts for the past year were submitted for inspection. The secretary received instructions to send a letter of condolence to Mrs. Kendal.

Miss Ada Reeve.

The Supreme Court of New South Wales has, says an Exchange Company's telegram, sustained the claim made by Miss Ada Reeve that her husband should have no partnership or interest in her theatrical business

Opera at Manchester.

A few days before Sir Thomas Beecham opened his season of six weeks at Manchester he was entertained at a luncheon, at which the Lord Mayor was present, and there reiterated his offer of an opera house to the city of Manchester. He stated that "though the offer had not yet been reduced to specific and detailed terms, because of the many technical difficulties to be overcome first, yet he would make the offer definitely and specifically in all its details in the course of a few weeks, and it would then be up to the Corporation to respond."

The Liverpool Opera Season.

The Kelly-Phillips' eighteen weeks' opera season at the Liverpool Shakespeare has had a brilliant start, and it is agreeably apparent that the Merseyside public have again opened their hearts to opera in English at popular prices. The remainder of the programme this week consists of "The Barber of Seville," to-night; "Romeo and Juliet," to-morrow; "La Traviata" on Friday, "Carmen" on Saturday afternoon, and "Maritana" in the evening.

"Ghosts" Spring Tour.

Mr. Leigh Lovel has secured a strong company to support himself and Miss Octavia Kenmore in his forthcoming spring tour of "Ghosts." The very great success attending his summer and autumn tours last year, with this play, encourages him to hope for a repetition of good business, and he has a fine list of bookings, including several return dates. Mr. Arthur Rodney will again act as his business manager.

Popular at Once.

It is doubtful if any principal boy has so immediately caught the popular fancy at the Prince's Theatre (writes my Bristol correspondent) as Miss Beatrice Allen, whose versatility and charm would easily win for her "The Bristol Pantomime Favourite Prize" if that competition were resuscitated for 1917-18. The last time it was won it went to Miss Frances Earle, who was a picturesque and practically perfect Cinderella.

The Lights That Failed.

The success of the opening performances of the two Derby pantomimes, "The Babes in the Wood," at the Grand Theatre, and "Jack and the Beanstalk," at the Hippodrome, on Boxing Day, was somewhat marred through the failure of the Corporation's electricity supply. The lights failed both at the afternoon and the evening performances, when there were crowded houses, but, despite this serious handicap, a good measure of success was achieved.

[Photo., Fielding, Leeds.
MR. FRED DUPREZ,
Miffins, "Jack and the Beanstalk," King's Theatre, Edinburgh.

At the Grand Theatre the difficulty was minimised to some extent by the lighting of the gas-jets, but at the Hippodrome, where the gas is not installed, the dome on the top was removed in the afternoon and additional daylight was thus got into the building, whilst at night candles and paraffin lamps were used on the stage and in the orchestra.

It was indeed a return almost to primitive theatrical conditions, and the spectacle at the Hippodrome of candles slipping from their positions or burning out, and the performers having to stop to put the lighting arrangements right, was almost as amusing as the panto. itself.

Stealing Actress's Make-up.

Miss Nellie Doubleday, an actress performing at the Theatre Royal, Smethwick, was the prosecutrix in a case at the Smethwick Police Court last Thursday, when she charged a youth named William Juggins with stealing an attache-case containing her make-up requisites, which was taken from near the stage on the previous Monday. The damaged case was subsequently found near the canal, and Juggins admitted having thrown the contents away. On promising to join the Navy, the youth was put on probation for twelve months.

"Bubbly" Fills the Breach.

At the last moment a concert party who had undertaken to give an entertainment to Tommies at the headquarters of the Y.M.C.A. at York wired that they were unable to fulfil their engagement, and Mr. Evans, manager of the "Bubbly" company, which was appearing at the Theatre Royal, was appealed to. Mr. Evans came to the rescue with promptitude. Secured a cab, he gave the following directions to the driver: "From half-past eight drive as fast as you can from the Y.M.C.A. to the theatre to and fro until 11 o'clock, and every time you draw up at the entrance to the 'Royal' there will be an artiste for you to take along to entertain 'the boys.'" Thus from 8.20 to 11 p.m. there was a constant succession of talented artistes, who gave selections from the popular revue.

The soldiers cheered Mr. Evans to the echo when he came in front of the footlights and again after he had made his modest little speech stating what a pleasure it was for the "Bubblyites" to bring gladness into the khaki Christmas Eve of 1917, and wishing the lads the luckiest of days in 1918. Artistes from the Opera House and Empire also contributed to the generous entertainment.

THE DRUID.

"THE ROLL OF HONOUR."

Drama, in Eight Scenes, by Gladys Hastings Walton, Produced for the First Time on any stage at the Grand Junction Theatre, Manchester, on Monday, Dec. 24.

Jim Smith, of Kensal Green ..... Jerrold Heather
Major Hugh Ramsdale, Bart., D.S.O., ... T. Edmund Wildash
Philip Ramsdale ..... G. Hastings Walton
Sergeant Jock MacTavish ..... Fred Gresham
Anton ..... Victor Cowen
Karl von Wurlberg ..... Gilbert Elvin
Lady Rose Tregarthen ..... Dallas Yorke
Poll Binks ..... Frances d'Albert
Liz Smith ..... Leah Corentez

Mr. Arthur Hinton's company appeared successfully in a new war drama, "The Roll of Honour," at the Grand Junction Theatre, Manchester, on Christmas Eve. The authoress has woven many exciting incidents into her plot, which tells of the trials and adventures of Jim Smith and Liz, his sister, the one a pugilist and patriot, and the other a dancer, who have fallen on hard times. It is the eve of war, and experiences are in store for both. Liz secretly succumbs to the temptation held out by Karl von Wurlberg, a German spy, but redeems herself by ensuring that none of her accomplice's plans against the country shall succeed. Jim, on his part, unable to find his sister, enlists in the regiment commanded by Philip Ramsdale, son of Major Hugh Ramsdale, Bart., one of Jim's patrons. Philip is a coward, and endeavours unsuccessfully to obtain a staff appointment; this cowardice afterwards shows itself on the battlefield, when Jim heroically takes his place without disclosing the truth. Later Jim wins the V.C., and is also the proud possessor of the tender regard of Lady Rose Tregarthen, Major Ramsdale's ward.

For the rest, events take a happy turn for the deserving, while villainy is confounded. Mr. Jerrold Heather played excellently as the manly and thoroughly British Jim Smith, and Miss Leah Corentez gave a lifelike depiction of his sister, Liz. Miss Dallas Yorke's impersonation of Lady Rose Tregarthen was competent and pleasing. Good also were Messrs. G. Hastings Walton and T. Edmund Wildash as Philip Ramsdale and the Major, while all the necessary evil energy was put in by Mr. Gilbert Elvin as Karl von Wurlberg, supported by Mr. Victor Cowen as Anton, a Swiss, and the comic element found able exponents in Mr. Fred Gresham as Sergeant MacTavish and Miss Frances d'Albert as Poll Binks.

"THE MAID OF THE MIDNIGHT SUN."

Musical Comedy, in Two Acts, Lyrics by Louis Casson, Book by Louis Casson and Herbert C. Sargent, Music by Geoffrey Blackmore, Produced at H.M. Theatre, Carlisle, on Monday, Dec. 24.

Ivar Lange ..... Mr. Fred J. Little
Peter Peterson ..... Mr. Fred Lyne
Erik Ohlsen ..... Mr. Sam Lockridge
John Jenson ..... Mr. Augustus Cramer
Emil Hals ..... Mr. Chas. Maverne
Thor Dahl ..... Freddie Harrison
Gustaf Alken ..... Mr. Billy Desmond
Mrs. Lange ..... Miss Edith Cruickshanks
Gerda ..... Miss Eileen Norma
Mrs. Thoresen ..... Miss Louie Arnold
Hilda ..... Miss Kathleen Sinico
Sophie ..... Miss Irene Vaughan
Carrol ..... Miss Madge McCarthy
Kristine ..... Miss Nellie Moore
Ulrica Neilson ..... Miss May Shill

As the title suggests, the scenes are laid in Norway, and, with a back cloth of fiord and mountain scenery, are particularly bright and attractive. The "book" reveals a plot which is at once interesting and easily followed. Lange, his wife, and daughter visit Loervik in search of a sister of Lange's who married against her father's wish and had afterwards disappeared. Her father left her a portion of his fortune, and the services of the village notary are enlisted in the endeavour to trace her. He imagines he has discovered the missing lady in Mrs. Thoresen, and suggests to the Mayor that he should propose to her daughter Kristine, and so obtain her fortune. The Mayor accepts the idea, much to the disgust of Hals, his clerk, her former sweetheart. Ulrica Neilson, an orphan, is in love with Ohlsen, the manager of the factory, who has a mild flirtation with Gerda; Ulrica feels she has been deserted by him, and they quarrel. Jenson in the meantime discovers that Ulrica is really the daughter of the missing heiress, and wishes to adopt her as his daughter with an eye to the fortune. Ulrica is almost tempted to accept his offer for the sake of little Thor, a waif. At the annual village lottery, Ulrica draws the winning number, the ticket having been given to her by Ohlsen. This is the means of bringing them together again, and everything ends happily.

The "book" is well written, but the music is undoubtedly the feature of the performance. Mr. Blackmore has composed some charming melodies, distinctive, haunting, and effective. The principal theme, "Maid of Normandy," has a charm all its own. Miss Neilson makes a most attractive heroine. An accomplished vocalist, she scored heavily right through the piece. Her song, "Love is King," in the first act, and her duet with Ohlsen, "Maid of Norway," were particularly well rendered and enthusiastically received. Miss Nellie Moore made a vivacious market girl; she has some excellent songs, notably a topical one entitled "Dirty Linen," a capital comedy song with chorus, "A Different Girl From Now," and a duet with Hals, "Luck," all rendered with delightful dash and vivacity. Mr. Sam Lockridge was in great form, his pleasing voice being heard to great advantage in the duets with Ulrica, and more especially in a very pretty number entitled "The Lady of My Dreams." Mr. Augustus Cramer, too, earned frequent applause for his vocal efforts and excellent acting. One of his best songs, "The Munitionette," was full of vim and sparkle, and met with a big reception. The comedy scenes, though at present somewhat prolonged, are brimful of fun, with Mr. Fred Lyne, that really humorous comedian, as chief laughter-maker, ably supported by Mr. Fred J. Little and Mr. Chas. Maverne. The beautiful dresses were greatly admired. The orchestra, under the able bâton of the composer, Mr. Geoffrey Blackmore, worked hard and successfully, and the chorus proved fully equal to their task.

NEW YEAR'S HONOURS.

The following representatives of the amusement world are in the New Year's list of honours for knighthoods:—

ANTHONY HOPE HAWKINS, ESQ.

Anthony Hope, dramatic author and novelist, was born in London, Feb. 9, 1863. Educated Marlborough, Balliol College, Oxford. He has written many plays, the most popular of them being "The Prisoner of Zenda," "Rupert of Hentzau," and "Sophie of Kravonia."

JOHN GALSWORTHY, ESQ.

John Galsworthy, novelist and dramatic author, was born in Coombe, Surrey, on Aug. 14, 1867. He was educated at Harrow and Oxford, and was called to the Bar at Lincoln's Inn, 1890. His most successful plays are "The Silver Box," "Strife," "Justice," "The Little Dream," and "The Eldest Son."

PROFESSOR W. H. HADOW, M.A.

William Henry Hadow was born Ebrington, Gloucestershire, 1859. Educated Malvern and Worcester College, Oxford; Principal of Armstrong College, Newcastle-on-Tyne; and Hon. Fellow Worcester College, Oxford. Edited and wrote one volume of the Oxford History of Music. He is a prominent figure in the educational life of the North of England.

LESLIE WARD, ESQ.

Leslie Ward, who was born in London, Nov. 21, 1851, is the eldest son of the late E. M. Ward, R.A., and Henrietta M. A. Ward, and grandson of James Ward, R.A. He was the famous "Spy" of Vanity Fair from 1873-1909. He is a member of the Royal Society of Portrait Painters. He exhibited in the sculpture room of the Royal Academy while at school. He published, in 1915, "Forty Years of 'Spy,'" one of the most entertaining volumes ever written.

HENRY TOZER, ESQ.

Alderman of the Westminster City Council, and originated housing schemes in that city. Chairman of the Unionist party in the Strand Division, and one of the leaders of the variety theatre industry. Mr. Tozer is chairman of the Metropolitan Theatre of Varieties, the New Tivoli, the Oxford, the United Varieties Syndicate, and the Variety Theatres Consolidated. He is also a director of the London Pavilion.

W. F. JURY, ESQ.

Mr. Jury is one of the most popular figures in Filmland, and he has worked with astonishing energy since the outbreak of war. He organised a supply of cinema films of the war on the Western Front, and was responsible for much excellent work on behalf of the last War Loan, and a prime mover in the organisation of war charities.

THEATRICAL "WAR SHRINE."

TO THE EDITOR OF "THE ERA."

SIR,—Will you kindly grant me the hospitality of your columns to bring forward a matter which I feel sure will be of great interest to all our profession? A suggestion has been made that a "War Shrine" be erected in memory and in honour of the large body of actors and actresses who are doing—and have done—service in the "Greatest of all Adventures." The subject was brought forward at a meeting of the Actors' Church Union Council, where it was received with enthusiasm; and they (the A.C.U.) would be prepared, I believe, to head a subscription list with £10.

When we remember that War Shrines are being erected in many small villages and by very poor communities, I think that we in the theatrical world can't do less to show our brave boys and girls that we appreciate their services, and remember them in our prayers.

I know that theatres and halls and actors and actresses are doing great work in the way of charity, but I feel sure they would be willing to help a little towards honouring our own. The idea is to put up the names of all actors and actresses who are either soldiers, sailors, or nurses (many actresses have gone to the Front as nurses and in other capacities). The names of those who have "passed over" would be permanently carved on the shrine, whilst those still serving would be put up temporarily.

The Rev. G. C. Wilton, Rector of St. Anne's, Soho, and I have been nominated at a provisional committee to expedite the matter, but representative ladies and gentlemen will be co-opted to carry it to its conclusion.

The scheme is, of course, non-sectarian, and all names irrespective of creed will be inscribed; but we would like to have the shrine dedicated at St. Anne's, Soho, on the second Sunday in Lent, Feb. 24, at 11 a.m., when the Bishop of Willesden is holding a special memorial service for actors in the war, to which the whole profession will be cordially invited. An interesting suggestion is that the shrine should be movable, and should be changed occasionally from one theatre to another. We feel certain that our leading managers would gladly find room for it in front of their respective houses.

In the meantime, if those who are interested in this memorial of love and gratitude to our dear brothers and sisters would kindly send their subscriptions to the Rev. G. C. Wilton, St. Anne's Rectory, 22, Soho-square, W. 1 they will be acknowledged either personally or in the Press; also, as it is necessary to make the list of names as complete as possible, friends are requested to send names to be placed on the shrine to me at the Haymarket Theatre, giving name (professional as well as private), rank, regiment, number, particulars of honours (if any), and whether still serving or "passed over."—Yours faithfully,

FEWLASS LLEWELLYN.
Theatre Royal, Haymarket, S.W. 1.

MUSIC IN MANCHESTER.

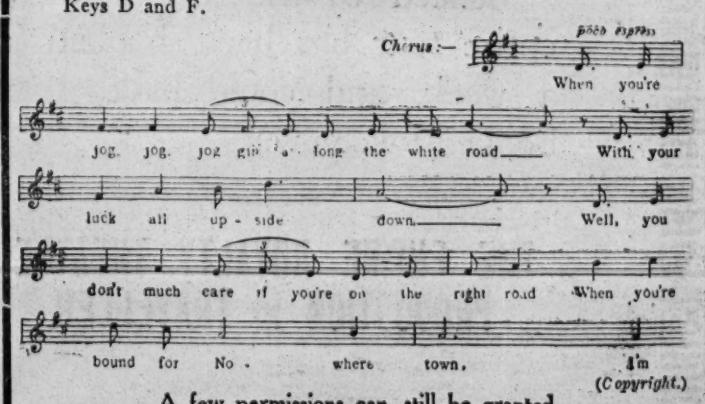
The Sir Thomas Beecham opera season opened on Wednesday afternoon at the New Queen's Theatre, Manchester, with a performance of "Cavalleria Rusticana" and "Pagliacci," followed in the evening by a magnificent production of Verdi's masterpiece, "Aida." Manchester has had foretaste of these and other excellences, and showed in unmistakable fashion its appreciation of the repertoire for the week, which included on Friday evening the staging of the Beaumarchois version of "The Marriage of Figaro." The highest critical authorities have already welcomed this, and paid fitting tribute to the peculiar aptitude of Sir Thomas Beecham for the right interpretation of Mozart's music.

If any further encouragement for the Beecham schemes for Manchester were needed, it could scarcely be found in the audiences, who are indeed giving of their best. That Sir Thomas himself realises this would seem to be proved by his confession of still further projects for the complete musical salvation of the city. In an interview with a local pressman he has sprung a "surprise" idea of extending the activities of the famous Hallé Orchestra to performances in public parks during the summer season.

The popular conception of the select position occupied by the Hallé Band is much disturbed by the statements of Sir Thomas Beecham, who roundly accuses the Hallé subscribers of parsimony in paying the instrumentalists so inadequately that for the greater part of the year they are obliged to take more or less hazardous engagements here, there, and everywhere in order to eke out a living! This is a serious reflection upon the sincerity of those who are supposed to have had the best interests of Manchester's musical reputation in their keeping. It is a deficiency which can, and will, be remedied. In the afternoon of Sunday, before a big gathering of the Ancoats Brotherhood, he enlarged upon the subject, paying high compliments to the merits of the Hallé Orchestra, while dwelling emphatically upon the growing danger of losing it altogether if the city did not take prompt steps to safeguard it by coming to the rescue.

That Manchester will come to the rescue goes without saying, now it is made aware of the unstable character of the foundations of the orchestra on which it so prides itself; but, in view of existing conditions and the need for adaptation, it is not probable that action in the matter can take effect for some time. Not the least interesting of Sir Thomas Beecham's allusions to the state of affairs was his admission that good-class cinemas are everywhere attracting good-class musicians, who are thereby assured of well-paid employment all the year round.

PANTOMIME
A SPLENDID PRINCIPAL BOY NUMBER
JOGGIN' ALONG THE HIGHWAY
Words by ARTHUR ANDERSON. Music by HAROLD SAMUEL.
Try it over now.
Keys D and F.


Chorus:—
When you're
jog, jog, jog gin' a long the white road With your
luck all up - side down Well, you
don't much care if you're on the right road When you're
bound for No - where town, I'm

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"ERA" FINANCIAL SECTION.

BY OUR FINANCIAL EXPERT.

A REVIEW OF THE WEEK.

The close of the year finds the market in amusement shares distinctly better in tone. Prices, where changed, are mostly higher. There is little doubt that the majority of theatres, music-halls, and cinemas have had a good financial year on the whole, notwithstanding the increase of the Government tax and other hardships the managements have had to contend against. From what we hear, shareholders will have no cause to complain with the dividends they will receive as the result of the past year's working.

A pleasant surprise has just been received by the 7 per cent. Cumulative Preference shareholders of the London Theatres of Varieties Co., Ltd. In a circular letter, dated December 24, addressed to the Preference shareholders from Mr. Oswald Stoll (chairman of the company), a proposal is made to liquidate five and a half years' arrears of dividend up to March 31 next at the rate of 10s. in the £ in full satisfaction of all Preference dividends which might be due and in arrear at that date. Having regard to the financial position of the company five years ago, the directors must be heartily congratulated upon having steered the company to the present satisfactory stage which enables them to make this handsome offer to the Preference shareholders and once more place the company in a position to pay regular dividends on this security. We have little doubt that shareholders will readily agree to the proposition made them by the board, which in plain language means that the shares at the present time carry 3s. 9d. dividend, and look distinctly attractive at their present market quotation of 16s. 9d.

Dealings have been recorded during the past week in Provincial Cinematograph Ordinary as high as 28s. Oxford Ordinary have changed hands at 71s. London Theatres of Varieties Pref. at 16s. 3d. have been particularly well supported, and closed buyers at the price. Moss' Empires 5 per cent. Cumulative Preference are now quoted at 3¼ ex div., and Victoria Palace shares are a good market, having practically recovered their dividend of 2s., and are now quoted at 22s.-23s. ex.

December 31, 1917. V. M.

ANSWERS TO CORRESPONDENTS.

(Our Financial Expert will be pleased to answer, free of charge, in these columns inquiries on any subject affecting or relating to investments, stocks, shares, and securities of kinema and kindred companies.)

"ESPERANCE."—Even though the company is a private one, the secretary and directors are legally compelled to prepare and deliver the new certificates to you within a limit of time which must not exceed two months, and the penalties for non-compliance with this section of the Companies' Acts are severe. If you have not yet received your certificate, you should write to the company and draw the attention of the secretary to Section 92 of the Companies (Consolidation) Act, 1908.

"NOVICE" (Birmingham).—The United Electric Theatres, Ltd., was originally incorporated in 1911. The company was reconstructed under the same title in 1914, and in August, 1915, a Receiver and manager was put in on behalf of the mortgagees. A scheme of reconstruction was carried out in the early part of this year based upon a drastic writing down of the capital. I believe the company are now doing well, but I will obtain further information for your benefit.

G. A.

CURRENT MARKET QUOTATIONS OF THE PRINCIPAL THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.

The following Quotations, made up to Tuesday morning in each week are supplied to us by Messrs. Keith, MacAllister and Co., Ltd., 53a, Shaftesbury Avenue, W.

Ih ambra (London) £1 Ord.	1–1¼	London Th. of Var. £1 Ord.	5/6–6 6
" 4th Deb. (1912)	80–85	" £1 7% Cum. Pref.	15/6–16/6
Assoc. Prov. Pic. Houses £1 Ord	5/– 6/–	Manchester Hippo. £5 Ord.	5½–5¾
" £1 6% Non-Cum. Pref.	⅞–1	" 5% 1st Mort. Debs.	65–7[illegible]
B.B. Pictures £1 10% Cum. Pref.	8/–9/–	Manchester Pal. of Var. £ 1 Ord.	24/– 25/–
Biograph Ths. 10s. "B" Ord.	1/–1/6	" 5% 1st Mort. Debs.	90–[illegible]
Birmingham Th. Royal 10/- Ord.	10/–11/–	Manchester Th. Royal £10 Ord...	7¾–8¼
" 5% 1st Mort. Debs.	65–70	Moss' Empires £5 Ord.	4–4⅛
Coliseum £1 Ord.	3–3⅛	" £5 5% Cum. Pref.	3⅛–3⅜x
" £1 6% Non Cum. Pref..	⅞–1	National Elec. Th. 10s. Ord.	6/6–7/6
" 5½% 1st Mort. Debs.	95–100	Oxford £5 Ord...	3⅛–3⅜
Croydon Hip. 6% 1st Mort. Debs.	48–50	Palace Theatre 10s. Ord. (9s. pd.)	12/–13/–
Empire £1 Ord. (10s. pd.)	9/8–10/6	Piccadilly Cir. Cin. Th. £1 Ord.	1⅛–⅜
" £1 Ord. (15s. pd.)	⅜–¾	Picture Th. Finl. Trust £10 7½% Partic. Deb. Bond..	9¾–10⅛
Gaiety Theatre £1 Ord.	⅜–⅝	Provl. Cin. Th. £1 Ord.	26/6–27/6
Glasgow Alhambra £1 Ord.	2⅜–2⅝	" " £1.7½% "A" Pref.	1–1⅛
" Pavilion £1 Ordy.	2⅛–¾	" " £1.7½% "B" Pref.	17/6–18/6
Hackney & Shep. Bush £5 Ord...	2¾–3⅛	Robert Arthur Th. Co., 5% 1st Mort. Debs.	⅞–⅞
" £5 6% Cum. Pref...	3⅛–3⅝	Sheffield & Dis. Cin. Th. 10s. Ord.	1–1⅛
" 5% 1st Mort. Debs.	60–70	Th. Royal (Drury Lane) £1 Ord. (15s. pd.)	9/–10/–
Howard & Wyndham £5 Ord.	4⅜–4⅝	" " £5 5% Cum. Pref.	2–2⅛
" £5 5% Cum. Pref.	3½–3⅝	Victoria Palace 10s. Ord...	21/6–22/6x
Leicester Pal. Th. £5 Ord.	4⅜–4⅝		
London Pav. £5 Ord...	1⅜–1⅝		
" " £5 6% Cum. Pref.	2⅛–3		

JANUARY 1, 1918. *(Subject to market fluctuations).*

x = ex dividend.

TRINITY COLLEGE OF MUSIC.

The students attending Mr. Cairns James's operatic class successfully entertained a large audience at Steinway Hall on the 18th inst., with a programme drawn for the most part from Gilbert and Sullivan, Gilbert and German, and Dickens. From the excellence of the work done, both on the vocal and on the dramatic side, it was evident that the young aspirants to operatic honours are being trained up in the way they should go. An excerpt from "Iolanthe" brought forward a contralto with a beautiful voice and a good stage presence, Miss Isobel Radford, who was also heard in a solo from "Samson and Delilah." Miss Pattie Bowen, besides taking part in quartettes, and singing very pleasantly a song out of "Fallen Fairies," gave "Mr. Moddle's Courtship" with any amount of point and humorous appreciation, and no little elocutionary skill; and Miss Rene Gordon Reid's recitations showed that she had already learnt the secrets of clear enunciation and musical tone. Miss F. Hall, a light soprano, sang Charpentier's "Ever Since The Day" quite charmingly; and Miss E. Harrison, another promising singer, was joined by Mr. Cairns James in a capital rendering of some Gilbert and Sullivan duets. There was good chorus singing, and Miss Maud Agnes Winter did yeoman service at the pianoforte throughout the afternoon.

Freddy Regent, the dame speciality comedian, and his soubrette, Kathleen Taynton, have been engaged by Mr. Arthur Rosebery as principal comedian (dame) and principal girl for his pantomime.

ENOCH & SONS' PANTOMIME SONGS.

"I'LL SING TO YOU."
JACK THOMPSON.
(Answer to "Come, Sing to Me.") Sung everywhere.

"GARDEN OF HAPPINESS."
DANIEL WOOD.
Being sung by Miss Ruth Vincent, and also in several pantomimes.

"GOOD-BYE, AND GOD BE WITH YOU."
MAY H. BRAHE.
Sung on the halls by Miss Mabel Manson and Miss Lucille Benstead.

"LITTLE CONNEMARA ROSE."
STANLEY DICKSON.
Sung on the halls by Miss Ruth Vincent.

"CARRY ON."
ELSA MAXWELL.
Sung by Miss Ethel Levey, Miss Violet Loraine, The Femina Quartette and vocalists everywhere.

Band Parts on Hire.

ENOCH & SONS,
88, GREAT MARLBOROUGH STREET, LONDON, W.1

"THE LITTLE MATCH GIRL."

Musical Play after Hans Andersen's Fairy Tale, written and produced by Captain Janssen, Produced at the Winter Gardens, Bournemouth, on Dec. 26.

Described as a Christmas play, "The Little Match Girl," written and produced by Captain Janssen, was presented by him at the Winter Gardens, Bournemouth, on Boxing Day, with Mme. Karina in the title-rôle. The production, which is after Hans Andersen's fairy tale, is arranged in prologue and two acts. The prologue depicts the little match girl endeavouring, but in vain, to sell her matches outside the old cathedral on Christmas Eve. Passers-by heed her not, and, tired and disappointed, she sinks to sleep in the snow. The Good Spirit (Miss Winifred Fairlie) appears, and, pitying the waif's distress, cheers her by visions of glimpses of happiness, presented in the form of three tableaux. The first of these, "Happy Home," shows a group of happy, well-cared-for children round a well-filled table. The next, "Christmas Tree," shows the happy children with Father Christmas admiring the toys on the tree. The last is a striking group of angels. These tableaux are cleverly posed and well conceived. Finally, the little match girl's happiness is completed by her transformation by the Good Spirit into a princess.

From this point the fairy tale theme is rather lost sight of, the production developing more on revue lines. Acts 1 and 2 are laid inside the Gate of the Fairy's Palace. Mr. Frank P. Enright appears as the King, and sings very effectively "Roses of Picardy." Enter a breath of fresh air in the person of Mr. Tom Fancourt as the character of the Coster, who has befriended the little match girl and wishes to see she comes to no harm. This having served as an introduction, Mr. Fancourt proceeds to give his excellent entertainment. Follows further delightful dancing by Mme. Karina as the Star of Columbines, and artistic groupings and dances by the Little Columbines. More variety by clever Miss Winifred Fairlie in the form of humorous story and imitations at the piano. Next, the Hornpipe is danced by Miss Netta Nicholl, and the whole concludes with a procession and dance by the animals, headed by Mr. Noah.

Mme. Karina danced as delightfully and gracefully as ever, and met with a hearty reception. Mr. Tom Fancourt, as the Coster, the Waiter, and the Clown, did invaluable work throughout. Whether in humour or pathos, he was equally good, and his monologue, "Peace," declaimed with fine dramatic force, brought down the house. Miss Winifred Fairlie made good with some entertaining anecdotes and clever items at the piano. Her song, "Little Willie," was excellently done.

Major George D'Arcy Edwardes, Dragoons, attached the Welsh Regiment (son of the late Mr. George Edwardes, of the Gaiety Theatre), who was killed in France on July 10, left estate of the gross value of £35,346.

THE PROFESSION WITH THE COLOURS

Dare-Devil Tootzer (42,266 A.C. 2, Samuel M'Williams) writes from a naval air station: "As the station I am at is in a lonely position, we have formed a concert party to while away the long evenings, and also to give performances for the Red Cross and other charities. Knowing your past efforts on behalf of the "boys," I appeal for assistance in the way of any old musical instruments, piano music, songs, humorous recitations, comedians' make-up, or, in fact, anything in that line. There is some good talent here. We gave a concert recently in a schoolroom, and collected over £5 for the Christmas Dinner Fund for the Tommies over in France. As it was in a small village the collection was very good. I am sorry to inform you that my brother, Sid Smith, the diver, is a prisoner of war. Dare-Devil Tootzer's address may be had on application to the Editor of "The Era."

Pte. Eric H. Albury, R.A.M.C., having been discharged from hospital after being severely gassed "Somewhere in Flanders," is now a convalescent at the General Hospital, B.E.F., France. He writes that he is very busy producing and stage-managing the hospitals' Amateur Dramatic Society's entertainments, which include performances of "The Conversion of Nat Sturge" and "Ici on Parle Français" (already given). Forthcoming pieces include "The Ghost of Jerry Bundler," "The Boatswain's Mate," a condensed pantomime, "Cinderella," "That Brute Simmons," and "A Sister to Assist 'Er," &c. The difficulty in obtaining suitable clothes (both male and female) is very great, so he will be pleased if any of his professional friends will kindly assist by sending him any discarded and suitable props. He takes this opportunity of wishing them the compliments of the season.

Lieut. Charles Evans sends the very best of good wishes to all his many professional friends, and desires them to know he is fit and well and still afloat. When war broke out Charles, who is now over forty, was piermaster at a popular seaside resort, and carried out the Admiralty instructions on that section of the coast until it was taken over by the military. He also controlled the whole of the town's amusements, including the Grand Pier Pavilion, seating 2,000, and the New Winter Gardens, holding 1,500. We all wish him the best of luck in his good work with the Navy, where he started as a rating.

DEATH OF LIEUT. HOLMES.

Second Lieut. Basil Ralph Gardiner Holmes was on Oct. 1, 1917, killed by a bomb from an aeroplane whilst attached to the A Battery, 38th Brigade, R.F.A. He received his commission in July, 1915, and joined the Northumbrian Howitzer Brigade, being subsequently detailed for work in connection with the London anti-aircraft defences.

Shortly after completing his education at Sherborne School, he went to Manchester to become a member of Miss Horniman's company at the Gaiety Theatre, and he was with that company also during their season at the Court and the Coronet. He subsequently played in the late James Welch's well-known piece, "When Knights Were Bold" and other productions.

Lieut. Holmes was well known as a singer and actor at soldiers' entertainments, more especially in the neighbourhood of Grove Park, where he was quartered for some time. He had the gift of making many friends, and after his death letters bearing testimony to his charming personality were received, not only from his fellow officers, but from men under his command. He was the only child of Mr. and Mrs. R. Sheriton Holmes, of Newcastle-upon-Tyne, and was a day or two over twenty-three when he was killed.

ROYAL ACADEMY OF MUSIC.

The following scholarships have been awarded by the Royal Academy of Music: The Ada Lewis (pianoforte) to Olga T. Mills; two Ada Lewis ('cello) to Hildegard Arnold and Lilly Phillips. The Macfarren Scholarship for Composition has been awarded to Harry A. Isaacs; the Goring Thomas Scholarship for Composition has been awarded to Warwick Braithwaite; the Maud Mary Gooch Scholarship for Organ has been awarded to Florence C. Cook; the Campbell Clarke Scholarship for Singing has been awarded to Gladys M. D. Morgan; the John Thomas (Welsh) Scholarship for Singing to Margaret Francis; the Stainer Exhibition for Organ to Enid Revell; the Potter Exhibition for Pianoforte to E. Leslie Hindley; the Westmorland Scholarship for Singing to Bessie Kerr.

The following prizes have also been awarded:—The Battison Haynes (Composition) to Nettie M. Thomson; the Hine (Composition) to Hilda Dederich, Harry Isaacs being highly commended; the Sainton Dolby (Singing) to Marjorie Perkins, Gwladys Partridge being highly commended; the Rutson Memorial (Singing) to Bessie Kerr, Etta Crossman being very highly commended; the Fred Walker (Singing) to Marjorie Perkins, Gwladys Partridge being highly commended; the Philip Agnew (Male Pianists) to Leslie H. England, Russell E. Chester being commended.

THE PLAY IN PARIS.

At the Théâtre Antoine the poet, François Porché, has presented a beautiful play entitled "Les Butors et la Finette." It is an allegory of France during the war. The principal characters are: la Finette, a princess symbolising France; François Miron, the French soldier; Buc, the foreign spy and villain; and the Maréchal-duc, a type of Prussian militarism. Mlle. Simone as Finette, Jean Worms as François Miron, Desfontaines as the maréchal, and Gémier as Buc, were admirable exponents of their respective parts.

At the Athénée the management presented a new play by G. de Portoriche called "Le Marchan d'Estampes" ("Dealer in Engravings"). Daniel Aubertin is married, and loves his wife. War has separated them. He is wounded, and returns home. His wound is healing, but his wife suspects something wrong, and Daniel, who has always been frank, confesses his unrequited love for a neighbouring lady bookseller. Finally, the wife, suspecting her husband of being on the point of eloping with the lady, insists on him remaining with her. Daniel, in despair, prefers death to life in those conditions, and, as his devoted wife will not let him commit suicide alone, both jump into the river close by.

Mme. Madeleine Lély played with great ability the part of Fanny, the wife, and Mr. Barry Baur was the unhappy husband.

"FINN VARRA MAA."

Irish Fairy Pantomime, by T. H. Nally, Produced for the first time at the Theatre Royal Hippodrome, Dublin, on Dec. 25 (St. Stephen's Day).

A distinct novelty is provided by the Irish fairy pantomime which delighted a large audience on Boxing Day. It is produced by Mr. Ireby Cape, the music being under the direction of Mr. Wm. Moody. The book deals with the doings of the "wee-folk" with the kingly chief, Finn Varra (known on earth as Finn MacCool), the Bad Fairy, the Champion of Christianity, and many other wonderful spirits. Immediate attention is secured at the opening scene, when Granny Grey relates to her grandson, Padhar Bawn (Spirit of Youth), stories of the elves who hold high revels in the Fairy Wood.

The following scenes take place in the Fairy Wood—a remarkably artistic stage setting. Here the fairies, evil and good, cast their spell upon mortals, turning one into a mule, another into a horse, and imprisoning a maiden in an oak tree, from which she is eventually rescued by the love and sacrifice of the "Spirit of Youth."

Throughout the production the dialogue is topical and the humour delightful. Miss Mildred Telford, a charming young soprano, appears as Befina MacHugh, who has been stolen by the fairies and incurs the enmity of the Bad Fairy, capably presented by Miss Elizabeth Young. The Oak tree scene between Miss Telford and Miss Young is remarkably well acted, and forms one of the features of the production. Mr. Breffni O'Rorke, as Finn MacCool, King of the Fairies, gives a very creditable performance, his singing and acting throughout being excellent. The adventures of Constable Keogh, R.I.C. (Mr. Bryan Herbert) and the Bailiff (Mr. J. P. MacCormac) cause no end of laughter. Master Gerald Rock (Spirit of Youth) plays with rare naturalness, being ably helped by Misses Sylvia Rock and Rita North. Miss Florrie Ryan (Granny) is the possessor of a charming voice, which she uses to advantage. A feature of the production is a trained chorus of 100 children. The play is to be given at a series of daily matinées.

ROYAL COLLEGE OF MUSIC.

During the Christmas term the following awards were made by the Director and Board of Professors:—Council exhibitions to the value of £50: Ethel E. Buchanan, Edith Finch, Hilda Klein, Phyllis M. Noble, Yvonne M. Sawyer, Mary Sturrock. The London Musical Society's prize to Ethel R. McLelland (Bruce Scholar); the Dove prize to Doris Houghton, A.R.C.M.; the Leo Stern Memorial gift for 'cellists to Edward J. Robinson (Scholar); the Lesley Alexander gift to S. Dorothy Thuell, A.R.C.M.; the Manns Memorial gift to Frederick C. Holding; the Edmund Grove Exhibition to Cicely M. Daubeney, A.R.C.M., Naomi English, Melpoménè Scaramanga; the Director's History prize to E. Marjorie Barton; the Norfolk and Norwich Scholarship to Melesina M. Barrett for one year. Proxime accessit was awarded to Lilian M. Newstead.

The Associated Board of the R.A.M. and R.C.M. have awarded exhibitions to Doris M. M. Thatcher, Marjorie B. Edes, Cyril L. Salmons; and renewed exhibitions to Olive Bowen, Lena Chisholm, Adrian Holland, Evelyn E. Tay, Emmeline M. Wynter.

NEW SONGS.

ESCOTT AND CO.

There is grace, as well as the charm of simplicity, in both words and music of Jehu Stuart Bingham and Egerton Forester's "Sing Thy Sweet Song To Me." It is a song of devotion, conceived in a recognised popular vein. Also by Mr. Bingham are the fervent verses of May Richards' "Queen of My Soul." The mellifluous vocal part of this—in 6-8 time—can hardly fail to attract. "Fairest of Women," by Jai Hoski and John Evans, is a curious mixture of sentimental ballad and war episode. The verse talks of "foemen" and "attack," and "never surrender, hurrah, boys, Anzac," while the chorus tranquilly switches off into phrases like "Angel of Heaven, lent for a day," and "Queen of the May." He doesn't say so, but probably the author set out to give an idea of the confusion in the mind of the soldier in action. We are afraid the confusion would exist also in the minds of an audience. The music is alternately, and appropriately, martial or melodious.

The "Home" song, like the "Mother" song, never seems to stale. William H. Kersey's "Homing" is a good example of the less ordinary type. It is decidedly sympathetic, and both words and music have the ring of sincerity. E. M. Shillito's "Our Boys," supposed to be sung by "the girls of Britain," who "labour at munitions," casts an optimistic glance into the future, when "they" shall come marching home. The march-time chorus has a bright, genial swing to it. The three remaining songs in the parcel also belong to the "patriotic" class. "Every Mother's Son Get Behind the Gun," by Henry Moon and H. J. Ramsay, has typical topical allusions to glad eyes, lads in khaki, Tipperary, &c., praises the Territorials in the approved style, and gives Haig a pat on the back in passing. The music has a cheerful rhythm. Of a like cheeriness is D. Tawe-Jones' "Three Cheers for the Boys in Khaki and Blue," a song with a sturdy English flavour about its tuneful chorus. "Britain's Way," by Elsie M. Hoar and F. W. Western, boasts lines such as these:—"Come, then, New Zealand, Australians as well, With Canada's help we'll make the Huns yell."

R. C. Hart is represented by a graceful "Berceuse" for violin and pianoforte, quite easy to play; and the Rev. J. W. Davey by a well-written "anthem for general thanksgiving," arranged for a mixed voice choir, "I will Extol Thee, My God, O King," which is published at sixpence net.

Kelly's 1918 Directory.

In spite of depleted staff and other war difficulties, Messrs. Kelly's "Post Office London Directory" for 1918 has emerged triumphant. An outstanding feature of this year's issue is the inclusion of the numbers of the postal delivery offices after the district initials—no small undertaking, and one that has necessitated alterations in almost every line of the 2,236 pages contained in the volume. Congratulations!

PANTOMIME.

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PRODUCTIONS OF THE MONTH

SEPTEMBER.

"A Double Escape," play, in one act, by Harry M. Vernon; Coliseum, Sept. 3.

"A Hidden Past," play, in seven scenes, by E. Vivian Edmonds; Royal, Barnsley, Sept. 3.

"All Black" revue; Putney Hippo., Sept. 17.

"All Dressed Up," sketch, by Arthur Rose; Collins's, Sept. 17.

"All the Fun of the Show," musical comedy revue, in three scenes, book by Herbert Whitehead and Herbert Wellesley, lyrics by D. S. Parsons and Reginald Relsie, music by Patrick Thayer; New, Northampton, Sept. 24.

"Arlette," operette, in three acts, by Claude Ronald and L. Bouvet, translated by José Levy, adapted for the English stage by Austen Hurgon and George Arthurs, music by Jane Vieu, Guy le Feuvre, and Ivor Novello, lyrics by Adrian Ross and Clifford Grey; Shaftesbury, Sept. 6.

"Boy, The," musical comedy, in two acts, founded on Sir Arthur Pinero's farce, "The Magistrate," by Fred Thomson, music by Lionel Monckton and Howard Talbot, lyrics by Adrian Ross and Percy Greenbank; Adelphi, Sept. 14.

"Burgess Decides," sketch, by Douglas Murray; Hippo., Leeds, Sept. 17.

"Buttercups," revue, book by R. H. Douglas, with additional comedy scenes by R. H. Jones; music by Charles Moore; Empire, Bristol, Sept. 24.

"Charlie's Charlady," farce, in one act, by C. Herbert Walters; Balham Hippo., Sept. 3.

"Cheap at Half the Price," comedy playlet, in one scene, by Robert Leonard; East Ham Palace, Sept. 3.

"Clock, The," musical fantasie; Golder's Green Hippodrome, Sept. 10.

"Damaged Lives," playlet, in two scenes; Coliseum, Bursiem, Sept. 3.

"Dawn in Bethnal Green," play, in one act, by E. P. Clift; Duke of York's, Sept. 5.

"Doctor's Duel, The," sketch, by J. E. Macmanus; Chelsea Palace, Sept. 10.

"Enemy Within," play, in three acts, by Lieut. R. Hope-Lumley; Golder's Green Hippodrome (first in London), Sept. 10.

"Entre Nous," musical "something," in three scenes, book by Ben Taylor, additional lyrics by Reginald Kelsie, music by Jacques Sennoi; Balham Hippodrome, Sept. 10.

"Flew-so the Flier," revuesical pantomime, in two acts, by Gunner R. C. Hicks; Pier, Eastbourne, Sept. 24.

"Frills and Fancies," musical comedy, in one act, by Leedham Bantock and Harold Simpson, music by Patrick Thayer; Willesden Hippodrome, Sept. 10.

"Ghosts," Austen Fryer's version of Ibsen's play; Pavilion Theatre, Sept. 18.

"Girl Mother, The," play, in four acts, by Eva Elwes; Hippo., Nuneaton, Sept. 3.

"Here They Come," revue, in three scenes, by Stanley Gerrard, music by W. Vere Harker; Queen's, Poplar, Sept. 17.

"Ida Collaborates," light comedy episode, in one act, by Esnobel; New, Cambridge, Sept. 17.

"Ivan the Terrible," opera, by Rimsky-Korsakov; produced for the first time in English at Drury Lane, Sept. 22.

"Merry Thoughts," revue, New Middlesex, Sept. 17.

"Miss Simplicity," musical comedy revue, by Ralph Haslam, adapted and produced by Charles Baldwin; Palace, Watford, Sept. 24.

"Myer's Fancy," farcical comedy, by Sam Springson; Kilburn Empire, Sept. 24.

"Off-Chance, The," four-act comedy, by R. C. Carton; Queen's, Sept. 19.

"Pacifists, The," parable in a farce, in three acts, by Henry Arthur Jones; Sept. 4.

"The Parnellite," play, in three acts, by Seumas O'Kelly; Abbey, Dublin, Sept. 24.

"Rat, The," Irish dramatic episode, by Vincent Power Fardy; Empire, Dublin, Sept. 3.

"Safe Conduct," "dramatic moment," by Captain Cecil F. Armstrong; Pier, Eastbourne, Sept. 13.

"Salad Days," farce, in three acts, by H. V. Esmond; Royal, Bournemouth, Sept. 3.

"Silent Service, The," play, in one act, by John G. Brandon; Olympia, Shoreditch, Sept. 17.

"Sin of Ann Stanhope, The," play, in four scenes, by A. Edward Brooke; Royalty, Barrow-in-Furness, Sept. 17.

"Until We Meet Again," drama, by Watkin Wynne; Elephant and Castle, Sept. 24.

"Yellow Ticket, The," play, in three acts, by Michael Morton; playhouse, Sept. 12.

"Young Minister, The," drama, in seven scenes, by Sheila Walsh; Royal, Aston, Sept. 3; Elephant and Castle, Sept. 17.

REVIVALS.

"A Pair of Spectacles," Wyndham's, Sept. 1.

"Liars, The"; St. James's, Sept. 29.

"Trelawny of 'The Wells'"; New, Sept. 7.

OCTOBER.

"Absent with Leave," play, by Alfred Denville; Dalston (first in London), Oct. 15.

"A Kiss or Two" ("Salad Days"), romantic farce, in three acts, by H. V. Esmond; London Pavilion, Oct. 1.

"All the Fun of the Show," musical comedy revue, by Herbert Clayton and Herbert Wellesley, music by Patrick Thayer; New Middlesex, Oct. 8.

"Bacac, The," tragedy, in one act, by John Barnewell; Abbey, Dublin, Oct. 30.

"Big Ad., The," comedy, by Rita Bromley Taylor; Euston, Oct. 8.

"Broken Trail, The," drama, by Wilson Howard; Grand, Nottingham, Oct. 15. Howard; Grand, Nottingham, Oct. 15; Queen's, Poplar, Oct. 22.

"Cash on Delivery," musical farce, by Seymour Hicks and Haydn Wood; Grand, Wolverhampton, Oct. 1; Palace Theatre, Oct. 13.

"Ciro's Frolics," "new idea in entertainment," music by Melville Gideon, book by Lauri Wylie and Alfred Parker; Hippo., Portsmouth, Oct. 29.

"Cottage Girl, The," play, in six scenes, by Miss Eva Elwes; Elephant and Castle, Oct. 1.

"Darling," comedy, in one act, by "Henry Seton"; Pavilion, Glasgow, Oct. 15.

"Dear Brutus," comedy, in three acts, by Sir James M. Barrie; Wyndham's, Oct. 17.

"Domestic Economy," farcical comedy, by T. O'Shea; Empire, Dublin, Oct. 29.

"Father O'Flynn," drama, in nine scenes, by Anastatia O'Neill-Foley; Queen's, Dublin, Oct. 15.

"Fay Zuliana," the fourth act of "The Princess and the Butterfly," by Sir A. W. Pinero; Victoria Palace, Oct. 15.

"Gay Lady, The," farcial comedy, in three acts, by Gustave de Ville; Knightstone Pavilion, Weston-super-Mare, Oct. 22.

"Girl Mother, The," drama, in eight scenes, by Eva Elwes; Elephant and Castle, Oct. 15.

"Heart of a Thief, The," drama, by W. V. Garrod; Empire, Camberwell (first in London), Oct. 29.

"Here and There," revue, in eleven scenes, by Albert de Courville and Wal Pink; Liverpool Olympia, Oct. 15.

"His Last Leave," play, by Charles Rean; Elephant and Castle, Oct. 8.

"John Bull," play, in eight scenes, by Frank Fellows; Hippodrome, Cannock, Oct. 11.

"Khovanstchina," music drama, in three acts and five tableaux, by Moussorgsky, first produced at Drury Lane Theatre, in Russian, on July 1, 1913, revived at Drury Lane, in English, on Oct. 26.

"La Fille mal Gardee," ballet, in one act, music by Gertel, additional music (valse and polka) by Howard Carr; the London Coliseum, Oct. 1.

"Let Us ——!" farce, in one act, by Vincent Kelly; Empire, Dublin, Oct. 22.

"Merry Jingles," revue, book, lyrics, and music by Willie Chapman; Rotherhithe Hippo., Oct. 15.

"Mischievous Mimi," dramatic dance episode, by Mlle. Leoffeler; Victoria Palace, Oct. 1.

"Mr. Mayfair," musical comedy, in three scenes, by Wal Pink and Herbert Darnley; Willesden Hippo., Oct. 15.

"My America," character sketch of rural Irish life, in one scene, by George A. Birmingham; London Coliseum, Oct. 8.

"My Bonny Jean," Scotch play, in three acts, by A. Patrick Wilson; Winter Gardens, New Brighton, Oct. 1.

"Nosey Knows," by Fred Karno, George Hughes, and John Gerant; Bedford, Oct. 8.

"One Hour of Life," play, in three acts, by Captain Desmond Coke; Kingsway, Oct. 11.

"On the Rocks," farcical comedy, by Forbes Dawson; Royal, Plymouth, Oct. 11.

"Punch and Judy," dramatic, sporting, and comedy sketch, written by George R. Sims, music by J. S. Baker; Finsbury Park Empire, Oct. 29.

"Saving Grace, The," comedy, by C. Haddon Chambers; Gaiety, Manchester, Oct. 1; Garrick, Oct. 10.

"Some Girls," revue; Tivoli, Manchester, Oct. 1.

"Third Man, The," drama, by E. Vivian Edmonds; Elephant and Castle, Oct. 29.

"Thirteenth Chair, The," drama, in three acts, by Bayard Veiller; Duke of York's, Oct. 16.

"Wild Heather," play, in four acts, by Dorothy Brandon; Strand, Oct. 25.

"Willow Tree, The," fantasy of Japan, in three acts, by Benzimo and Harrison Rhodes; Globe, Oct. 22.

"Where's the Chicken," musical farce, by Bert Gilbert; Empire, Bristol, Oct. 29.

NOVEMBER.

"A Joint Engagement," sketch, by A. Patrick Wilson; Alexandra, Stoke Newington, Nov. 19.

"A Night in an Inn," fantastic one-act play, by Lord Dunsany; Palace (British Women's Hospital Matinée), Nov. 6.

"Air Birds," comedy, in three scenes, by Charles Baldwin, E. Byam Wyke, and Ernie Lotinga; Balham Hippo., Nov. 5.

"All Clear," musical farcical comedy, in three scenes, by John Warr; Pleasure Gardens T., Folkestone, Nov. 12.

"Auld Robin Gray," play, in one act, by Arthur Shirley; Princess's, Glasgow, Nov. 30.

"Beauty Spot," musical play, in three acts, adapted from the French of P. L. Flers by Arthur Anderson, lyrics by Clifford Harris and Valentine, additional lyrics by Arthur Anderson, music by Jas. W. Tate; Theatre Royal, Manchester, Nov. 26.

"Britain's 'Guests'," war drama, in one act, by Alec D. Saville and George Bryan; Mile-end Empire, Nov. 12.

"British to the Backbone," drama, in four acts, by Arthur Shirley; Richmond Hippo., Nov. 19.

"Charity," play, in one act, by Randal N. Lamb; Queen's, Dublin, Nov. 25.

"Darlings," playlet, by Henry Seton; Shepherd's Bush Empire (first in London), Nov. 5.

"Friends," play, in one act, by Herbert Farjeon; Abbey T., Dublin, Nov. 20.

"Give and Take," comedy, in three acts, by Ronald Jeans; Liverpool Playhouse, Nov. 15.

"Gold and Syrup," musical burlesque, by A. E. Norris; Putney Hippo., Nov. 19.

"Grousers, The," war playlet, by Sir John Foster Fraser; Empire, Ardwick, Manchester, Nov. 5.

"Gunpowder Gertie of Gambler's Gulch," sketch, in two thrills, written by Sergt. Leslie C. Gray and Gunner R. C. Hicks; Pier, Eastbourne, Nov. 19.

"Heart of a Hunchback, The," play of comedy and sentiment, in four acts, by T. Hill; Palace, Watford, Nov. 12.

"Here and There," revue, in fourteen scenes, by Albert P. de Courville and Wal Pink, music by Fredk. Chappelle; Empire, Nov. 29.

"Her Only Son," drama, by E. Vivian Edmonds; Elephant and Castle (first in London), Nov. 26.

"House That Jerry Built, The," comedy, by Stanley Lupino, Charles Baldwin, and A. Ross, music by Thomas Thurbon; Empire, Islington, Nov. 12.

"L'Amiral," comedy, in two acts, by Jacques Normand; London Pavilion (French Players), Nov. 18.

"Le Carrosse du Saint-Sacrament," comedy, in two acts, by Prosper Merimée; London Pavilion (French Players), Nov. 18.

"Love Levels All Ranks," play, in seven scenes, by W. V. Garrod; Battersea Palace (first in London), Nov. 5.

"Loyalty," play, in four acts; St. James's, Nov. 21.

"Many Waters," spectacle, invented and written by Albert Hengler; Hengler's Cirque, Glasgow, Nov. 17.

"Mrs. Ebb's First Floor," sketch, by Percival Sykes; Willesden Hippo., Nov. 19.

"Old Lady Shows Her Medals, The," salute, in one act, by Sir James M. Barrie; Coliseum (first time on variety stage), Nov. 26.

"Overtones," one-act play, by Alice Gerstenberg; London Coliseum, Nov. 12.

"Perils of Sheila, The," Irish drama, by Victor O'D. Power; Royal, Coatbridge, Nov. 19.

"Pleasure Bound," musical extravaganza, by Marriott Edgar; Kilburn Empire, Nov. 12.

"Sentenced to Death," Irish musical comedy drama, by R. Lena; Queen's, Dublin, Nov. 12.

"Should a Woman Refuse?" drama, in eight scenes, by Charles Darrell; Elephant and Castle, Nov. 12.

"Speculations," play, in three acts, by H. B. O'Hanlon; Hardwick-st. Theatre, Dublin, Nov. 19.

"Spoiling of Wilson, The," play, by R. J. Purcell; Abbey, Dublin, Nov. 13.

"Wanted a Wife," burlesque, by Chas. Baldwin, Bert Lee, and Ernie Lotinga; Empire, Swansea, Nov. 15.

"Where's the Chicken?" musical farce, by Bert Gilbert; Middlesex (first in London), Nov. 5.

"You Never Know," musical comedy, Sparklet, by Charles Cardow; Queen's, Leeds, Nov. 5.

REVIVALS.

"Brewster's Millions," Queen's, Nov. 3; "Ghosts," St. James's, Nov. 6; "Il Seraglo," Mozart's opera; Beecham's Opera Season, Drury Lane, Nov. 7.

"Magic Flute," Mozart's opera, Drury Lane (Beecham Opera Season), Nov. 14.

"When Knights Were Bold," Kingsway, Nov. 17.

"FRAGMENTS" AT LIVERPOOL.

"Fragments," a musical pot-pourri of comedy, farce, dance, and burlesque, was selected as primarily the afternoon attraction at the Playhouse, Liverpool, during Christmastide, "A Midsummer Night's Dream," given on Wednesday, being generally the evening's fare, although this week the pieces will be presented alternately each day. "Fragments," which is an entertainment on the lines of the "Follies," is particularly acceptable, the company of ten artistes showing much individual talent. Miss Ivy Popham had a tuneful song and chorus, "The First Royal Petticoats"; the humorous rhymes of Cynthia Cooper, Stanley West, and Louis Rihll were excellent sport; Marian Ord, a sweet singer, gave an admirable rendering of "Break of Day"; Fred Curtis cleverly showed how various people would render a recitation; and "A History of Fashions" was a dainty turn by Lorna Raymond, Ivy Popham, Marian Ord, and Cynthia Cooper. The second part of the programme consisted of a Christmas fantasy, "What the Dickens?" which concerned the dream of an enthusiastic reader of Dickens' works. Into the sketch many of the novelist's principal characters were introduced with pleasing effect. The entire entertainment was clever.

Mr. Harold Brighouse's one-act play, "Maid of France," which was produced in London on July 16 last, by Miss Marguerite Scialtiel, has been issued by Messrs. Cowans & Gray, Ltd., London and Glasgow, as No. 14 of Repertory Plays.

Mr. J. Gordon-Wilson Glenny, the veteran actor-author and elocutionist, has issued a new edition of his "Season's Songs," which are of a descriptive, patriotic, and military type. They include "Nanette," a baritone song; "My Own Sailor Boy," for contralto; "My Soldier Boy," and "I am a Simple Maiden," serio-comic. The latest effort of his versatile pen is "A Nation's Hymn," a recitation very suitable to be given at the present national crisis.

BOOKS RECEIVED.

"Loves by Halves," by Alan MacKinnon. Published by T. Fisher Unwin. Price 6s.

"The Voice in the Light," by Bart Kennedy. Published by Simpkin, Marshall, Hamilton, Kent & Co.

"Links With the Past." Published by the Eagle and British Dominions Insurance Co., Ltd.

"Wilhelm the Ruthless." Published by Drawing, Ltd.

The Pelican, Christmas number, price 6d. Published by Frank M. Boyd, 10 and 11, Fetter-lane, E.C.

"World Without End," by Walter E. Crisp. Price 6s. Published by J. M. Ouseley and Son.

The Christmas "Windsor Magazine." Price 1s. Published by Ward, Lock and Co.

"The Stroke of Marbot," by Graham S. Rawson. Published by T. Fisher Unwin, Ltd. Price 4s. 6d. nett.

"The Author." Price 8d. Published by the Incorporated Society of Authors, Playwrights, and Composers.

MUSIC RECEIVED.

From Enoch and Sons:—"The Sweepers" (from "The Fringes of the Fleet"), "The Lowestoft Boat" (from "The Fringes of the Fleet"), "A Little Love Serenade," "When Elfland Bugles Blow," "A Cradle Song," "Countryman's Chorus," "Love's Homage," "Home of Mine," "Your Eyes the Stars," "You Took Me to Your Heart," "Garden of Happiness," "Good-bye, and God be With You."

"I'll Pray for You," song. Published by Metzler & Co., Ltd. Price 2s. net.

From Escott & Co.:—"Britain's Way," song; "Berceuse," for violin and piano; "The March Glorious," for the piano or organ; "Three Cheers for the Boys in Khaki and Blue," the marching song; "Fairest of Women," song; "Every Mother's Son, Get Behind the Gun," song; "Our Boys," song; "Homing," song; "Queen of My Soul," song; "Sing Thy Sweet Song to Me," song; and "I Will Extol Thee, My God, O King," anthem.

ANSWERS TO CORRESPONDENTS.

A. V.—*"Sweet Nell of Old Drury" was produced at the Haymarket Aug.* 30, 1900.

S. E. N.—*Feb.* 12, 1870.

Mrs. Jessie Porter, of Brompton-road, provided the dresses for the latest revival of "The Private Secretary," also Miss Mary Jerrold's dress in "Saving Grace." Mr. Julius Knight's dress as Progress in the special production at the recent Anzac matinée, at the Victoria Palace, the dresses for Miss Renée Mayer in "Pinkie and Fairies" (for Manchester), Miss Bertie Adams in "Three Weeks," the Futurist dress in "Cook," and dresses for May tours, including "Bella Donna," "Damaged Goods," and for Capt. Basil Dean, who produces the plays for the Navy and Army Canteen Board.

Little Evelyn Behenna, who is playing the part of Red Riding Hood in this year's pantomime at the King's Theatre, Hammersmith, is a pupil of Mme. Victor, and, in addition to her professional engagements during the past 18 months, she has entertained over 50,000 wounded soldiers in different parts of the country.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week]

PLAYS.

Abbott, Ernest.—Dec. 31, Prince's, Llandudno.
Aladdin (Clare's Co.).—Dec. 31, Scala, Seacombe; Jan. 7, Metropole, Bootle.
Aladdin (Fred Clements).—Jan. 7, T.R., Huddersfield.
Aladdin (Horsfield and Woodward's B. Co.).—Dec. 31, Empire, Penge.
Aladdin (Horsfield and Woodward's Co.).—Dec. 31, Hippodrome, Norwich.
Aladdin (Lola Charme's Co.).—Dec. 31, Gaiety, Methil; Jan. 7, Alhambra, Leith.
Alias Jimmy Valentine.—Dec. 31, O.H., Bridlington.
All Clear.—Dec. 31, Hippodrome, Southampton.
Allington Charsley Rep. Co.—Dec. 31, O.P., Southport.
Ann, Beauchamp and Beecham (Haldane Crichton).—Dec. 31, T.R., Bury St. Edmunds; Jan. 7, Playhouse, Faversham.
Apple of Eden, The.—Dec. 31, Prince's, Portsmouth; Jan. 7, T.R., Stratford, E.
Arcadians, The (Courtneidge, No. 1).—Dec. 31, Empire, Wakefield; Jan. 7, W.G.T., Southport.
Austin (Mary) Co.—Dec. 31, Prince's, Blackburn.
Babes in the Wood (Wylie & Tate's Co.).—Dec. 31, Palace, Manchester.
Back Home in Tennessee.—Dec. 31, T.R., Jarrow; Jan. 7, Palace, Newcastle.
Because Love Made You Mine.—Dec. 31, T.R., Leicester.
Best Man, The.—Dec. 31, Hippodrome, Hamilton.
Better 'Ole, The.—Dec. 31, Empire, Preston; Jan. 7, New T., Oxford.
Betty (George Edwardes).—Dec. 31, Dev. P.T., Eastbourne; Jan. 7, T.R., Brighton.
Betty (Macdonald & Young).—Dec. 31, T.R., King's Lynn (3), Peterborough (3); Jan. 7, Wellingboro' (3), Kettering (3).
Black Sheep of the Family, The.—Dec. 31, T.R., Barnsley.
Bluff Boys, The.—Dec. 31, Metropole, Bootle.
Butterfly on the Wheel, A.—Dec. 31, Pavilion, Pontnewynydd.
Carl Rosa Opera Co., The.—Dec. 31, T.R., Blackburn; Jan. 7, Grand, Sheffield.
Carminetta (N. Graham and E. Waller).—Dec. 31, H.M.T., Dundee (5); Jan. 7, H.M.T., Aberdeen.
Casey (Will) Co.—Dec. 31, Coliseum, Ilkeston; Jan. 7, Hippodrome, Stoke.
Christian, The.—Dec. 31, New T., Salisbury; Jan. 7, T.R., Bury St. Edmunds.
Cinderella (Chas. Gulliver's Co.).—Dec. 31, Hippodrome, Lewisham.
Cinderella (Fred Clement's Co.).—Dec. 31, T.R., Bath.
Cinderella (Geo. Bryndon Phillips' Co.).—Dec. 31, T.R., Aldershot.
Cinderella (Jazon and Montgomery).—Dec. 31, T.R., Birkenhead.
Come Back to Erin.—Dec. 31, Palace, Weston-super-Mare; Jan. 7, Palace, Ammanford.
Cottage Girl, The.—Dec. 31, Palace, Barnoldswick; Jan. 7, T.R., Leicester.
Daddy Long-Legs.—Dec. 31, Lyceum, Sheffield; Jan. 7, Grand, Blackpool.
Daddy Long-Legs (Gilbert Miller's Co.).—Dec. 31, T.R., Halifax; Jan. 7, New T., Birkenhead.
Daddy's Girl.—Dec. 31, Gaiety, Houghton-le-Spring; Jan. 7, T.R., Middlesbrough.
Damaged Goods (East Co.).—Dec. 31, King's, Gainsborough (3); Jan. 7, Queen's, Keighley.
Damaged Goods (South Co.).—Dec. 31, T.R., Darlington; Jan. 7, Palace, Warrington.
Damaged Goods (West Co.).—Dec. 31, T.R., Southend; Jan. 7, T.R., Canterbury.
Dick Whittington (Chas. Gulliver's Co.).—Dec. 31, Hippodrome, Ilford.
Dick Whittington (Harold Reading's Co.).—Dec. 31, Hippodrome, Margate.
Dick Whittington (Walter Bishop's Co.).—Dec. 31, Hippodrome, Nottingham.
Dick Whittington (Wylie and Tate's Co.).—Dec. 31, Alhambra, Glasgow.
Dobell's (W. L.) Repertory Company.—Dec. 31, Theatre, Clonmel; Jan. 7, Oxmortown Hall, Birr (4); 11, Temperance Hall, Roscrea (4).
Double Escape, The.—Dec. 31, Empire, Camberwell.
Dowry, The.—Dec. 31, Hippodrome, Rotherhithe.
D'Oyly Carte Opera Co.—Dec. 31, P.O.W., Birmingham; Jan. 7, P.O.W., Birmingham.
East Lynne.—Jan. 7, Theatre, Colchester.
Edmonds (E. Vivian) Co.—Dec. 31, Alexander, Widnes.
Eliza Comes to Stay.—Dec. 31, O.H., Burton-on-Trent; Jan. 7, Royalty, Chester.
End of the Game, The.—Dec. 31, Playhouse, Llanilleth; Jan. 7, Grand, Aberavon.
Fatal Wedding, The.—Dec. 31, T.R., Crook; Jan. 7, Palace, Durham.
Frank Liston.—Dec. 31, T.R., Crook; Jan. 7, Palace, Durham.
Gay Paree.—Dec. 31, Empire, Gateshead.
Gayest of the Gay, The.—Dec. 31, Victoria T., Brighton; Jan. 7 Palace, Nelson.
General Post.—Dec. 31, Empire, West Hartlepool.
Girl from Ciro's (N. Graham and E. Waller's Co.).—Dec. 31, Empire, Swindon.
Girl Mother, The.—Dec. 31, T.R., Stratford; Jan. 7, Junction, Manchester.
Glenville (Matthew H.).—Dec. 31, Gaiety, Houghton-le-Spring.
Granville (Fred Co.).—Dec. 31, Pavilion, Rhos.
Heart of a Thief, The.—Dec. 31, Hippodrome, Eastbourne.
Heart of a Woman, A.—Dec. 31, Junction, Manchester.
Henry Baynton's Reperiory Co.—Dec. 31, Pavilion, Weymouth; Jan. 7, Empire, Oswestry.
Henry L. Osmond.—Dec. 31, Rochdale; Jan. 7, O.H., Coventry.
Herbert Shelley.—Dec. 31, Peterborough (3), St. Albans (3); Jan. 7, Prince's, Portsmouth.
Her Favourite Son.—Dec. 31, Grand, Pentre; Jan. 7, Palace, Llanilleth.
Her Forbidden Sacrifice.—Dec. 31, T.R., Bilston; Jan. 7, T.R., West Bromwich.
Her Love Against the World (Sidney Bransgrove's Co.).—Jan. 7, Hippodrome, Putney, S.W.
His Last Leave.—Dec. 31, T.R., South Shields; Jan. 7 T.R., Jarrow.
Humpty-Dumpty (Howard & Wyndham's Co.).—T.R., Edinburgh (till further notice).
Humpty-Dumpty (Wm. de Lacy).—Dec. 31, Hippodrome, Huddersfield; Jan. 7, Grand, Halifax.
In the Trenches.—Dec. 31, Collins's, London.
Irish Players, The.—Dec. 31, T.R., Wexford; Jan. 7, Town Hall, Galway.
Jenny Omroyd of Oldham.—Dec. 31, T.R., Scarborough; Jan. 7, Palace, Barnoldswick.
John Raymond's Daughter.—Jan. 7, T.R., Bedford, Leigh.
Just a Little Pair of Shoes.—Dec. 31, T.R., Middlesbrough; Jan. 7, Pavilion, Pontnewynydd.
Kick-In.—Dec. 31. T.R., Whitehaven; Jan. 7, O.H., Scarborough.
King's Vale Mystery, The.—Jan. 7, Prince's, Portsmouth.
Kingston's (W. R.) Rep. Co.—Dec. 31, Institute, Inverness.
Knowles (J. Forbes) Rep. Co.—Dec. 31, Victoria, Broughton; Jan. 7, Palace, Nelson.
Land of Promise, The.—Jan. 7, Grand, West Hartlepool.
Lass of Dingley Moor.—Dec. 31, Peterborough (3), St. Albans (3); Jan. 7, Prince's, Portsmouth.
Leonard Laurence's Co.—Dec. 31, Spa Opera House, Bridlington; Jan. 7, T.R., Wolverhampton.
Lifeguardsman, The.—Dec. 31, T.R., Norwich.
Little Bo-Peep (Tom Vernon Co.).—Dec. 31, Empire, Sheffield.
Little Goody Two Shoes.—Dec. 31, T.R., Rochdale; Jan. 7, O.H., Coventry.
Little Grey Home in the West.—Dec. 31, T.R., Liverpool; Jan. 7, Palace, Weston-super-Mare.
Little Match Girl, The.—Dec. 31, Lyceum, Ipswich.
Little Minister, The.—Dec. 31, T.R., Norwich.
Love Marriage, A.—Dec. 31, Globe, Consett; Jan. 7, T.R., Darlington.
Lodge-Percy Rep. Co.—Dec. 31, Hippodrome, Cannock; Jan. 7, Empire, Mountain Ash.
Maid of the Midnight Sun.—Dec. 31, Alhambra, Stirling; Jan. 7, O.H., Kirkcaldy.
Maid of the Mountains.—Dec. 31, T.R., Brighton; Jan. 7, Eastbourne (3), Hastings (3).
Marriage Market, The.—Dec. 31, T.R., Merthyr; Jan. 7, T.R., Barry.
Maude (Winifred) Co.—Dec. 31, Queen's, Farnworth.
Meanest Man on Earth, The.—Dec. 31, Hippodrome, Altrincham.
Mill Girl's Wedding, A.—Dec. 31, Peterborough (3), St. Albans (3); Jan. 7, Prince's, Portsmouth.
Millward (John S.).—Dec. 31, Workman's Hall, Ynyshire; Jan. 7, Workman's Hall, Ynyshire.
Monty's Flapper.—Dec. 31, T.R., Windsor; Jan. 7, T.R., Watford.
Mother Goose (Chas. Gulliver's Co.).—Dec. 31, Olympia, Shoreditch.
Mother Hubbard (Cromo and Hamilton).—Dec. 31, T.R., Chatham; Jan. 7, T.R., Aldershot.
Mother's Sacrifice, A.—Jan. 7, Hippodrome, Stoke.
Mr. Mayfair.—Dec. 31, O.H., Buxton.
My Bonny Jean.—Dec. 31, Town Hall, Elgin.
My Home in Kentucky.—Dec. 31, T.R., West Stanley; Jan. 7, Grand, Doncaster.
Octoroon, The.—Dec. 31, T.R., North Shields.
O'Mara Opera Co.—Dec. 31, W.G.T., Blackpool.
Ormond (Fred) Co.—Dec. 31, Hippodrome, Wrexham; Jan. 7, Hippodrome, Wrexham.
Peg o' My Heart (Macdonald and Young).—Dec. 31, T.R., Colchester; Jan. 7, Lyceum, Ipswich.
Picture Girl, The (Bellamy No. 1 Co.).—Dec. 31, Public Hall, Runcorn; Jan. 7, T.R., Liverpool.
Pitman's Daughters, A.—Dec. 31, Globe, Consett; Jan. 7, T.R., Darlington.
Pride of the Regiment.—Dec. 31, Palace, Bordesley; Jan. 7, T.R., Smethwick.
Raynor Rep. Co.—Dec. 31, T.R., Lincoln; Jan. 7, T.R., Lincoln.
Red Riding Hood (Andie Caine's Co.).—Dec. 31, Hippodrome, Ashton-under-Lyne; Jan. 7, Hippodrome, Salford.
Red Riding Hood (Brydon Philipp's Co.).—Dec. 31, Empire, Kingston.
Ridding (John) Opera Co.—Dec. 31, Savoy Palace, Forfar; Jan. 7, Hippodrome, Greenock.
Robin Hood or Babes in the Wood (Florrie Forde's Co.).—Dec. 31. Hippodrome, Liverpool.
Robinson Crusoe (Ernest Dottridge's Co.).—Dec. 31, Regent, Salford; Jan. 7, O.H., St. Helens.
Romance.—Dec. 31, Palace, Gloucester; Jan. 7, King's, Sunderland.
Rotters, The (Arthur Gibbons).—Dec. 31, Taunton (3), Bridgwater (3); Jan. 7, County, Reading.
Royal Divorce, A.—Dec. 31, Palace, Camberwell.
Sally in Society.—Dec. 31, Queen's Park Hippodrome, Manchester; Jan. 7, Queen's Park Hippodrome, Manchester.
Seven Days' Leave (Red Co.).—Dec. 31, Grand, Swansea; Jan. 7, O.H., Cheltenham.
Seven Days' Leave (White Co.).—Dec. 31, Hippodrome, Stockton; Jan. 7, Empire, South Shields.
Sinbad the Sailor (Watson).—Dec. 31, King's, Sunderland; Jan. 7, Empire, Middlesbrough.
Southern Maid, A (George Edwardes' Co.).—Dec. 31, Prince's, Manchester; Jan. 7, Prince's, Manchester.
Spirit of the Emnire, The.—Jan. 1., T.R., Inverness; 8, T.R., Inverness.
Theodore & Co. (Grossmith and Laurillard Co.).—Dec. 31, Lyceum, Edinburgh; Jan. 7, Lyceum, Edinburgh.
Three Weeks (North Co.).—Dec. 31, O.H., Coventry; Jan. 7, O.H., Blackpool.
Three Weeks (South Co.).—Dec. 31, O.H., Buxton; Jan. 7, T.R., Leamington.
Tommy Trotter.—Dec. 31, Theatre, Paisley.
Toto.—Dec. 31, Empire, Rotherham; Jan. 7, R.C.T., Wigan.
Turner Opera Co.—Dec. 31, New, Crewe.
Uncle Tom's Cabin.—Dec. 31, T.R., North Shields; Jan. 7, T.R., Whitehaven.
Under Suspicion.—Dec. 31, Palace, Bradford.
Under Two Flags (Lodge-Percy).—Dec. 31, Hippodrome, Bishop Auckland.
Wallace (G. Carlton).—Jan. 7, T.R., Stratford.
What Every Girl Can Do!—Dec. 31. Hippodrome, Wrexham; Jan 7, Hippodrome, Wrexham.
Wife for a Day, A.—Dec. 31, Hippodrome, Eastbourne.
Within the Law.—Jan. 7, O.H., Perth.
Woman of Louvain, The.—Dec. 31, Palace, Hammersmith, W.
Woman Who Would, The.—Dec. 31, Granville, London.
Young Minister, The (No. 1 Co.).—Dec. 31, Opera House, Dudley; Jan. 7, Hippodrome, Altrincham.

REVUES.

Adams and Eves.—Dec. 31, Hippodrome, Sheerness; Jan. 7, Hippodrome, Colchester.
All Bluff.—Dec. 31, Eden, Bishop Auckland; Jan. 7, Hippo., Stockton-on-Tees.
Blighty.—Dec. 31, Grand, Gravesend; Jan. 7, T.R., King's Lynn.
Bubble and Squeak.—Dec. 31. Empire, Middlesbrough; Jan. 7, Empire, Gateshead.
Carnival Girl, The.—Dec. 31, New Brighton.
Coloured Society.—Dec. 31, Empire, Bristol.
Crackers.—Dec. 31, T.R., Woolwich; Jan. 7, Palace, Chatham.
Don't Tempt Me.—Dec. 31, T.R., Wolverhampton.
Flying Colours.—Dec. 31, Empire, Swansea; Jan. 7, Empire, Newport.
Frills and Drills.—Dec. 31, Hippodrome, Poplar; Jan. 7, The Middlesex, London.
Frills and Fancies.—Dec. 31, Palace, Grimsby; Jan. 7, Hippodrome, Queen's Park, Manchester.
Good-By-ee.—Dec. 31, Hippodrome, Richmond; Jan. 7, Empire, Penge.
Hanky-Panky.—Dec. 31. P.G.T., Folkestone.
Heave O! (No. 1 Co.).—Jan. 7, Hippodrome, St. Helens.
Heave O! (No. 2 Co.).—Dec. 31, Coatbridge; Jan. 7, Hippodrome, Maryport.
Hello, Baby!—Dec. 31 Gaiety, Edinburgh; Jan. 7, Empire, Garston.
High Explosives.—Jan. 7, W.G.T., New Brighton.
Hold Tight!—Dec. 31, Hippodrome, Selby.
Kodak Girl.—Dec. 31. Empire, Newport; Jan. 7, Hippodrome, Derby.
Mumming Birds.—Dec. 31, Hippodrome, Dublin; Jan. 7, Tivoli, Barrow-in-Furness.
My Son Sammy.—Dec. 31, Altrincham; Jan. 7, Metropole, Openshaw.
Next, Please.—Dec. 31, Lyric, Liverpool; Jan. 7, Hippodrome, Bolton.
Night of Brightness.—Dec. 31, Marina, Lowestoft.
Odds On!—Dec. 31, Palace, East Ham; Jan. 7, Palace, Tottenham.
Peaches (No. 1 Co.).—Dec. 31. Empire, Burnley; Jan. 7, Lyric, Liverpool.
Picture Girl, The (Bellamy No. 1 Co.).—Dec. 31, Grand, Nelson.
Pleasure Bound.—Jan. 7, Empire, New Cross.
Ship Ahoy!—Dec. 31. T.R., Coatbridge; Jan. 7, Empire, Maryport.
S'Hush!—Dec. 31, Hippodrome, Hyde.
Smile!—Dec. 31, Palace, Hull.
Some Girls.—Dec. 31, Hippodrome, Manchester; Jan. 7, Rotunda, Liverpool.
Some Treasure.—Dec. 31, County, Shrewsbury; Jan. 7, Hippodrome, Stockport.
Sugar Baby, The.—Dec. 31, Grand, Clapham; Jan. 7, Alhambra, Bradford.
Tiddley-Winks.—Dec. 31, Tivoli, Hull; Jan. 7, Tivoli, New Brighton.
Topsy-Turvy.—Dec. 31, Hippodrome, Leeds.
Vanity Fair.—Dec. 31 Empire, Bristol; Jan. 7, Hippodrome, Portsmouth.
We're All In It!—Dec. 30, Alhambra, Stourbridge.
Where's the Chicken?—Dec. 31, Empire, Wolverhampton; Jan. 7, Grand, Mansfield.
Whirl of the Town, The.—Dec. 31, Coliseum, Ilkeston.
You Never Know!—Dec. 31, Hippodrome, Mexborough.
Zig-Zag.—Dec. 31, Grand, Blackpool; Jan. 7, Hippodrome, Birkenhead.

CONCERT PARTIES.

A La Mode.—Dec. 31, Palace, Felixstowe; Jan. 7, Agricultural Hall, Norwich.
All Sir Garnets.—Dec. 31, Olympia Gardens, Cromer; Jan. 7, Town Hall, Holt.
Anglo-Indian Concert Party, The.—Dec. 31, Palace, Northampton; Jan. 7, Town Hall, Holt.
Air-Belles, The.—Dec. 31. Queen's Hall, Cardiff; Jan. 7, Institute, Swanage.
Catlin's Royal Pierrots.—Dec. 31, Albert Hall, Leeds; Jan. 7, Albert Hall, Leeds.
Champagne.—Dec. 31, Dev. P.T., Eastbourne.
Entrees, The.—Jan. 7. Spa. Bridlington.
Gleaners, The.—Dec. 31. Palace, Stamford.
Havard Sextette, The.—Jan. 7, West End Cinema, Edinburgh.
Hustlers, The.—Dec. 31, Empire, Wareham; Jan. 7. Lyric, Hull.
Ideals, The.—Dec. 31. Palace, Pembroke Dock.
Maids and Middies.—Dec. 31, Town Hall, Sheringham; Jan. 7, Olympian Gardens, Cromer.
Merry Players, The.—Dec. 31, Albert Hall, Annan; Jan. 7, Albert Hall, Annan.
Night Birds, The.—Dec. 31, Marble Arch Palace, Beverley.
Passing Events, The.—Dec. 31, Pavilion, Wick.
Pierrot, Pierrette, and Piano.—Dec. 31, Market Hall, Norwich.
Pronouns, The.—Dec. 31, W.G.T., Leamington.
Queers, The.—Jan. 7. Rusholme, Manchester.
Radiums, The.—Dec. 31. Town Hall, Holt; Jan. 7, Anglesey Palace, Burton.
Royal Caledonians, The.—Dec. 31, Anglesey Palace, Burton-on-Trent.
Seven Nobodies, The.—Dec. 31, Pavilion, Rusholme, Manchester.
Summits, The.—Dec. 31. Kursaal, Whitley Bay; Jan. 7, Kursaal, Whitley Bay.
Superbs, The.—Dec. 24, Lyric, Hull.
Superbs, Les.—Dec. 31, Queen's Hall, Oxley; Jan. 7, Winter Hall, Leamington Spa.
Wits, The.—Jan. 7, Lyric, Hull.

STOCK AT HULL.

Mr. Watson Mills, who provided Hull with a succession of productions at the Alexandra Theatre, covering some thirteen weeks during the summer and autumn, has given some interesting impressions. "When we commenced the season it was with a better class of play," he said. "The object of this was to attract to the theatre a better class of patron. The Alexandra Theatre, in the estimation of many of the population, was a sort of house for, shall I say, 'strong melodrama.' I do not like the description 'Blood and Thunder.' Well, we tried the better-class drama, and it paid. A class of audience sprang up that had not been in their lives before to this theatre, whilst a lot of old patrons came back. 'The Christian' has been artistically the most successful play. In the matter of receipts, it was beaten by the melodrama, 'Warning to Women.' 'Under Two Flags' came next, and then 'A Cigarette-maker's Romance.'

"I have found that the days of the strong melodrama of the Adelphi type are numbered, and that the people are beginning to appreciate the real as distinct from the unreal, thrilling situations. The days of the impossible have given way to the possible, and even the gallery boys have begun to recognise the higher reaches of the art. The real merit of acting has superseded the 'thrillers' of the old type." Mr. Mills was enthusiastic as to the experiment of the extended visit, and described the results as encouraging. The public were, however, not very responsive to the invitation to the request to choose by plébiscite their own plays beforehand.

"The war," he added, "has caused many alterations in the plans of the actor-managers, and the stock company is one. The railway facilities are all against the transport of the necessary scenery and wardrobes, and so the stock company has come to life again. It is however, no easy task to find a company of players who can give thirteen weeks of different productions. A repertoire like that is not in the possession of many of us 'mummers.'"

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LONDON & SUBURBAN PANTOMIMES.

(Continued from page 8.)

"THE BABES" AT WIMBLEDON.
Produced on Boxing Day.
IN THE PROLOGUE.
Titania .....Miss Dorothy Derrick
Puck .....Miss Dorothy Vivienne
Santa Claus .....Mr. Phil Musgrave
Archibald .....Miss Wendy Hose
Evelyn .....Miss B. Perrier
IN THE PLAY.
The Baron Cœur de Custard
Mr. George Courtney
The Lady Rosabelle
Miss Phyllis Harding
Dame Durden ....Mr. Edward Neville
The Miller of Dee..Mr. Arthur Hackett
Colin .....Miss Alice Moffat
Simon .....Mr. Alvin Sawyer
Jasper .....Miss Florrie Desmond
Marjorie .....Miss Renee Jewell
Squire Chivvy ....Miss Cecily Derrick
Phyllis .....Miss Claire Barrington
Smirchy-Smuggs ....Mr. Harold Heath
Crawley Cuthbert .....Mr. Louis Gaye
The Village Smith..Mr. Phil Musgrove
The Village Beadle ..Mr. Len Normer

Large audiences thronged this spacious theatre on Boxing afternoon and evening, and the enthusiasm with which they received "The Babes in the Wood," presented by Mr. Mulholland, is a good augury for its successful season, which is to last for four weeks. After a prologue, that takes place in Fairyland, the ever-popular story of the babes and their wicked uncle is faithfully enacted, with highly entertaining singing and dancing and any amount of merry humour and laughter-making antics. Little Miss Florence Desmond and Miss Renee Jewell are charming as the babes, Jasper and Marjorie, and in the nursery scene the former sings "In the Army" and the latter "Oh, Johnny!" very prettily. The villainous Baron Cœur de Custard is admirably rendered by Mr. George Courtney, who received a hearty encore for his song, "Good-by-ee." Very amusing also are his two hired scoundrels, Smuggs and Cuthbert, enacted with much energy by Mr. Harold Heath and Mr. Louis Gaye, their topical duet, "Eat Less Bread," being well applauded, and their grotesque fight original and clever.

Colin, the miller's son, is played in dashing style by Miss Alice Moffat, whose principal songs were "Arizona" and a charming duet, "The Bells of St. Mary's," with his sweetheart, Rosabelle, the Baron's daughter, fascinatingly played by Miss Phyllis Harding. Mr. Edward Neville is a very satisfactory Dame Durden, scoring in his duet with Colin, "When the Great Day Comes." Simon, as played by Mr. Alvin Sawyer, deserves creditable mention, his ditty, "Pudden," being much applauded. Miss Cicely Derrick is a sprightly youth as Squire Chivvy, and Miss Claire Barrington, as Phyllis, is quite acceptable. Miss Dorothy Derrick is capital as the Fairy Queen. The Six Merry Macs dance with evident pleasure to "those in front," and Miss E. Maclaren's Troupe of Juveniles are quite a feature, especially in their patriotic scene of the Allies' representatives. The production by Mr. Charles Raymond is in every way pleasant to the eye, and the large chorus is efficient and charming.

"ALADDIN," AT PENGE.
Produced on Christmas Eve.
Aladdin ..... Miss Diana Morrow
Princess Badroulbadour
Miss Vera Wray
Pekoe .....Miss Florence Phillips
Mysweetee ..... Miss Marie Ella
Electra .....Miss Hermione Gingold
Sparklet .....Miss Susie Elden
Li Changhi .....Mr. Arthur Sinclair
So Sly .....Mr. Horace Custins
Bingee and Bangee..Tucker and Tiffany
Abanazar .....Mr. Harry Melody
Widow Twankey ....Mr. Larry Lewis

"Aladdin," the twice-nightly pantomime at the Penge Empire, is a bright and merry production, played by a capital company.

Miss Diana Morrow, a very pretty figure as Aladdin, sang well, amongst other numbers, "Where the Black-eyed Susans Grow." Miss Morrow is a clever comedienne with a keen sense of humour, and quite a clever actress. Miss Vera Wray made a stately Princess, using her fine voice to advantage in "Somewhere in France"—a good number. Miss Florence Phillips was a vivacious Pekoe, and Miss Marie Ella a very dainty and attractive Mysweetee, and her song and dance, "Oh! Johnnie," gained her a round of applause. Miss Hermione Gingold as Genii of the Lamp sang well "Love, Come from Your Hiding-place," and Miss Susie Elden as Slave of the Ring danced effectively. Frank Eden's Eight Sunrays were excellent in concerted dance numbers, and the work of this octette of fascinating terpsichorean artistes was much enjoyed.

Mr. Larry Lewis was capital as the Widow Twankey, his song, "Tra-la-la," being a big hit. Mr. Harry Melody, a clever comedian, as Abanazar, proved his worth in two good numbers, "Down on the Farm" and "Father Keeps the Home Fires Burning." The Emperor of Mr. Arthur Sinclair was impressive, and he sang "Chin Chin Chinaman" well. Mr. Horace Custins did good work as the Grand Vizier; and the cast is completed by Tucker and Tiffany, two Chinese Policemen, with song and dance. Mr. Arthur Cowen as musical director deserves praise for his work throughout.

"CINDERELLA" AT LEWISHAM.
Produced on Christmas Eve.
Cinderella ..... Miss Cora Goffin
Prince Charming .. Miss René Ralph
Billy Buttons ..... Mr. Fred Maple
Dandini ..... Miss Katie Hughes
Gingeretta ..... Miss Edie Veno
Sarsaparilla ..... Miss Alma Jones
Baron Stonybroke .. Mr. Austin Rudd
Broker's Men ..... The Hobsons
Fairy Godmother .. Miss Dorothy Levy

The management of the Lewisham Hippodrome can be heartily complimented on their production of "Cinderella." The company, dressing, and scenic effects are of the best. There are nine changes of scenery, and the grouping effects are very good. The special music is written by Percival Lewis, who conducts the orchestra. Miss Renée Ralph is a dashing and vivacious Prince Charming, and during the evening contributes two numbers, different in style, "Oh, John, Oh!" and "When I Come Back," and quite captivates the audience. Miss Katie Hughes gets a first-rate reception with her catchy number, "My Home in Carolina"; Miss Cora Goffin is a dainty Cinderella, and with Fred Maple as "Buttons" (who is responsible for a good deal of the fun), has one or two clever duologues during the evening; Miss Edie Veno as Gingeretta gets many laughs during the show; she has some good songs, notably one entitled "Good-by-ee," and soon gets the audience singing; Mr. Austin Rudd as the bold Baron, and his special song, "Sailors Don't Care," is very popular; Miss Ray Zelia is, indeed, a "première danseuse," and the whirlwind dance of Fisher and Lea is a clever contribution; the Holsons as Snip and Snap (broker's men) are a capital comedy duo. One of the chief points towards the making of the success of the pantomime is the fact that there is not too much in the way of interpolated acts, and the story is more or less faithfully adhered to. Miss Elise Clerc is to be congratulated upon her arrangement of the ballets.

[Photo., Stuart.
MISS CORA GOFFIN.
"Cinderella,"
Lewisham Hippodrome.

"DICK WHITTINGTON," AT HOLLOWAY.
Dick Whittington .....Daisy James
Togo ..... Frank Arno
Alice Fitzwarren .....Gladys Huxley
Princess Mameena .....Jessie Moore
Alderman Fitzwarren ....Sam Poluski
Idle Jack ..... Will Poluski
Martha ..... Leonard Barry
Captain and Mate .. ...Bish and Bish
The Emperor .....John Keating
King Rat ..... Fred Wilfred
Fairy Sunbeam .....Clairette Ruane
Bellringer ..... Harry Burton
Little Billie ..... Himself
Premiere Danseuse ..Eunice McGlenn
Seconde Danseuse ..Dorothy Hanwell

The Marlborough Theatre pantomime, "Dick Whittington," written by Laurie Wylie and Alfred Parker, lyrics by Clifford Harrison, with music composed, selected, and arranged by Jas. W. Tate, was performed for the first time on the afternoon of Boxing Day, the production being under the direction of Mr. Frank Gordon. The hero of the civic story is no stranger to Holloway audiences, having figured as the central character in previous Christmas annuals at the Marlborough. The production reflects credit upon all concerned, and the first representation went with notable smoothness. The ten scenes were from the brush of Mr. Leolyn Hart, and the principal ones included Old Cheapside, Highgate Hill, and the gardens and banqueting hall of the Emperor's palace.

Miss Daisy James was a sprightly representative of Dick, whom she endowed with all those attractive qualities which one expects to find in the pantomime hero. With the cat as her companion she sang, in the Highgate Hill scene, 'What Do You Want to Make Those Eyes at Me for?" and later "Good-Bye-ee," also joining Alice, the heroine, in the duet, "The Naughty Little Twinkle in Her Eye." This important part was entrusted to Miss Gladys Huxley, who, possessing both charm of manner and a cultivated voice, gave complete satisfaction. Her songs included "Down Texas Way" and "Roses in Picardy," given in delightful style and with successful results. Another lady member of the company who met with a particularly cordial reception was Miss Jessie Moore, who in the rôle of the Princess Mameena scored with "Oh! Johnny" and "Samoa," selections which suited her to a nicety. With Sam and Will Poluski as Alderman Fitzwarren and Idle Jack there was not the slightest fear of any weakness in the comic scenes. These old-established comedy merchants proved to be just as popular as ever, and in their amusing duets and genuinely comic business they never flagged for a moment. But there were others who gave valuable support in the scheme of amusement. Mr. Leonard Barry as Martha, the Alderman's cook, was a capital dame, and his ditties, "Hark at Me" and "It's a Terrible War," were well received. Deserving also of special mention were Bish and Bish, who as the Captain and Mate of the good ship Alice added considerably to the merriment. Mr. Frank Arno as Dick's intelligent cat Togo was as feline and nimble in his movements as the most exacting young critic could desire; and the dwarfish Little Billie cut a comical figure. The Emperor, who so richly rewarded Dick for the cat's speedy removal of the plague of rats, had a good representative in Mr. John Keating. Mr. Fred Wilfred was an effectively melodramatic King Rat, and his opponent, the Fairy Sunbeam, was charmingly embodied by Miss Clairette Ruane, who also made a favourable impression as a vocalist by her admirable rendering of favourite ballads. Miss Eunice McGlenn, the premiere danseuse, deservedly met with a flattering reception, her hornpipe in the scene on board the "Alice" being a particularly excellent piece of work. She was ably seconded by Miss Dorothy Hanwell as the seconde danseuse; and the dancing of Kitty Denton's Eight Little Starlights was loudly applauded. Mr. Leo Croke is the musical conductor, and the ballets were arranged by Miss Kate Brandon. One can confidently predict a successful run for the latest Marlborough pantomime.

"DICK WHITTINGTON" AT KENNINGTON.
Produced on Boxing Day.
Alderman Fitzwarren
Mr. Geo. McCloskie
Idle Jack .....Mr. Bert Maddison
Matilda .....Mr. Harry Brayne
Captain Scupper and Bill Oakum
Messrs. Lowe and Lowman
Dick Whittington.. Miss Sybil Arundale
Alice Fitzwarren ....Miss Maud Harris
Tommy Trot ..Miss Crissie Thompson
May .....Miss Kathleen Boutall
Fatima .....Miss Vera Vere
Claribel .....Miss Joan Carrol
Mouser .....Mr. Johnny Fuller

True to its traditions, the management of the Kennington Theatre again presented a first-class pantomime to a crowded and enthusiastic audience on Boxing Day. Messrs. Milton Bode and Edward Compton are to be congratulated on having secured Miss Sybil Arundale to play the part of Dick Whittington. She endows the character with all her well-known charm, and her two principal songs, "The Bells of St. Mary's" and "Down Texas Way," with the graceful dances accompanying them, were given with a refreshing vivacity and ease, as was the stirring poem in praise of England and her sons, which concluded the first part of the pantomime. Miss Maud Harris made a sweet and lovable Alice Fitzwarren. She sang with Dick a duet from "The Bing Girls" in an engaging manner. Miss Crissie Thompson was a fine, swaggering figure as Tommy Trot. Her song, "When the Boys Come Marching Home," delighted the audience. Miss Kathleen Boutall, who is the possessor of a sweet voice, acted cleverly as May. Mr. Bert Maddison, in the part of Jack, the Idle, makes full use of the many opportunities presented for riotous fun-making. His song, "What Did I Do?" was one of the successes of the performance, and he extracts plenty of amusement at the expense of the Food Controller. Mr. Harry Brayne as Matilda, the cook, is also a prime mirth-maker, and contributed much to the fun of the performance. Lowe and Lowman, as the two sailormen, with their rollicking humour, kept the audience in roars of laughter; and Mr. Johnny Fuller as Mouser (Dick's cat), with his feline antics and clever acrobatic dance, held the attention of the juveniles. Miss Vera Vere as Fatima, with her eccentricities, also scored heavily, her song, "A Little Bit of Cuddle," and the alphabetical duet with Jack, immensely pleased the audience. Miss Joan Carrol, with dainty dances, was very good as the principal Fairy. The dresses are rich and artistic, the scene which brings the first act to a conclusion, with its stirring procession, representing our Allies and Colonies, and the beautiful transformation scene of the last act, help along the success of an annual, which should enjoy a long and prosperous run.

"WHITTINGTON" AT THE ELEPHANT.
Alderman Fitzwarren ....Tom Seymour
Dick Whittington ....Maisie Danvers
Alice Fitzwarren .....Lynda Martell
Idle Jack .....Neil Gow
Hannah .....Herbert Lloyd
Tommy .....Leon Donaldson
The Demon Rat .....Richard Drew
Fairy Bow Belles .....Dorris Merrett
Bosun .....Charles Gladwell
Mate .....Bert Elmore
Emperor of Morocco ....Edwin Bennett
Princess Sunbeam .....Ada Maddox
Captain Dasher .....Maudie Mack
Rosa .....Marie Clarke

There is little doubt that Mr. Charles Barnard's tenth consecutive pantomime will prove highly successful. The libretto, supplied by Mr. Herbert Lloyd, is full of up-to-date witticisms; the music, selected by Mr. William Stephenson, melodious and catchy.

The immortal tale of Dick and his famous Puss is told with all its old charm in no less than twelve scenes, including Highgate Hill, the old London Docks, the open sea, and Morocco, where Tommy, the cat, plays an important part.

Miss Maisie Danvers soon danced and sung herself into favour as a high-spirited Dick; specially pleasing was her song, "There's a Girl for Every Soldier," and she had some charming duets with Miss Lynda Martell, altogether delightful as Alice, with the melodious "Fares, Please," and other numbers.

Mr. Neil Gow's infectious spirits and rollicking humour got home at once with Elephant patrons; they roared at Idle Jack's quaint and irresistible antics and his topical references. "I'm Saving Up to Marry Annie Laurie" went with a swing, and he again got much applause for his droll delivery of "The Conscientious Objector." Mr. Herbert Lloyd did good work as Hannah, gaining much applause for "Good-by-ee." Miss Doris Merrett, a sympathetic Fairy Bow Belles, artistically rendered a sentimental ballad, and Miss Maudie Mack was a smart Captain Dasher, and gained applause for her capital song, "Down Texas Way." Miss Marie Clarke was a charming Rosa, and Miss Ada Maddox an alluring Princess Sunbeam. Mr. Edwin Bennett made the most of his part as the Emperor; Mr. Tom Seymour, a dry and clever comedian, did yeoman work as Alderman Fitzwarren; his patter song, "Swim, Sam," was quickly taken up by the audience. Messrs. Charles Gladwell and Bert Elmore caused shouts of laughter as the Bosun and Mate of the Saucy Sally, and their duet, "Sweet Bird," gained favourable recognition. Mr. Leon Donaldson's Tommy the Cat proved him to be a capital animal impersonator. Mr. Richard Drew was appropriately melodramatic as the Demon Rat.

The specialities included a brilliant terpsichorean display of The Three Dancing Viviennes, a pretty ballet on Highgate Hill, and Hugo Darty and his Partner in their clever Humpsti-Bumpsti act.

The scenic effects are on a lavish scale, and the costumes elegant. Mr. Herbert Lloyd produced the pantomime, under the supervision of Mr. N. Carter Slaughter.

[Photo., Hana.
MISS MAISIE AYLING,
"Dick Whittington," Dalston Theatre.

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THE ERA

ESTABLISHED 1837.

Edited by ALFRED BARNARD.

WEDNESDAY, JANUARY 2, 1918.

DRAMA IN 1917.

THE serious dramatic output of our playwrights during the past year may be fairly bracketed for quality with that of 1916 and 1915. It has been neither startlingly good nor surprisingly bad—for whatever its shortcomings, these may very plausibly be defended on the ground that there is a war on. Just as our managers have to struggle as best they can against the steadily tightening restrictions which are placed remorselessly upon their business, so the increasingly harrowing events in Europe make it more and more difficult for our dramatists to give free rein to their imaginative faculties. It is almost impossible to feel anything very strongly these days except the war; and even when they write about the war, dramatists seldom permit themselves to tackle it in good earnest. Only two really "serious" war plays were staged in the West End in 1917—"The Pacifists" and "Loyalty"—and both were sensational failures. Quite apart from the fact that both were bad plays, it is probably true that the public does not want serious war plays—yet.

On the other hand, war plays of the magazine-story type, ranging from CAPT. BRUCE BAIRNSFATHER'S tears-and-laughter to MR. WALTER HOWARD'S frank melodrama, have been so popular as to form one of the most striking features of the year. Successes in this line have been scored at the Haymarket ("General Post"), the Royalty ("Billeted"), the Garrick ("The Saving Grace"), the Apollo ("Inside the Lines"), the Lyceum ("Seven Days' Leave"), Wyndham's ("London Pride"), the Oxford ("The Better 'Ole"), and other houses. Commercially, the war play has done better than any other class of drama, and managers in 1918 will doubtless bear this fact in mind.

Comedies and farces seem to be rather hazardous speculations, judging by recent experience, the public preferring stronger fare (unless it is offered revues and musical plays). Thus, in 1917, we found the public eagerly looking for such dramas as "The Thirteenth Chair," "The Yellow Ticket," "Under Cover," "The Invisible Foe," and plays of similar calibre which seem to have supplanted the "crook" craze. The proportion of successes in this brand will again have its effect on watchful managers. For a time we saw last year a run on BRIEUX and IBSEN, and this boom is still re-echoing in the provinces; but on the whole, that fashion was short-lived, and shows no signs of revival in 1918.

CAPTAIN BRUCE BAIRNSFATHER and MR. HAROLD TERRY are, perhaps, the two playwrights who made the biggest advance in reputation last year. But SIR JAMES BARRIE ("The Old Lady Shows Her Medals" and "Dear Brutus"), MR. JOHN GALSWORTHY ("Foundations," a fine piece of work), MR. MONCKTON HOFFE ("Anthony in Wonderland," a first-class comedy), MR. HADDON CHAMBERS ("The Saving Grace"), and MR. LOUIS N. PARKER ("The Aristocrat") all kept well abreast of their popularity. On the other hand, MR. HENRY ARTHUR JONES, MR. R. C. CARTON, MR. H. A. VACHELL, and MR. H. V. ESMOND will need to regain a little lost ground.

Three productions have achieved the distinction of playing right through 1917 without a break—"A Little Bit of Fluff," which has now been running for two and a quarter years; "Romance," with a similar record; and "Chu Chin Chow," now seventeen months old. "Sheila," "Humpty-Dumpty," and "Petticoats," the last of which only survived a week, have been among the most remarkable fiascos. But a detailed catalogue of failures and successes would not be possible here, nor, for the matter of that, would it be profitable. Altogether, it has been a fair to middling year. New authors have been far to seek, though Mr. A. A. MILNE must not be forgotten as a comedy writer of real distinction. What 1918 will bring forth depends on "the duration." If it is to be another year of war, we may anticipate another year of fair to middling plays; if it is to be peace by Easter, we may reasonably look forward to something more exhilarating—"fair to good"—or even better.

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* * *

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* * *

Lessees take theatres nowadays on the higher and higher system.

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* * *

Impresario queues look like being the next scandal.

* * *

"Alice in Wonderland," at the Savoy; Ellis in Wonderland, at the Criterion.

* * *

In the Pantos: The Knockabout Blow.

* * *

In All Food Economising Households: The Yappy Family.

* * *

When we can't eat food, we act it. Leslie Henson's playing a knut and Ethel Levey a sultana.

* * *

Hear one actor was so hard-pressed for lard the other day, he fried his potatoes in cold cream.

* * *

"Charles Windermere," announce the boards outside the Court. All the same, Charles Wyndham *isn't* there.

* * *

"Oy-Ra is the man for our taste," writes a critic of "The Beauty Spot." In other words, Oy-ra Pro Nobis.

* * *

Any play agent will tell you that it isn't necessary to join the Army to get a commission.

* * *

There's no sentiment about an agent—barring ten-per-centiment.

* * *

Which reminds me of one who declared the other day that he would be a Republican if it weren't for the fact that Republicans want to abolish royalties.

TOUCHSTONE.

SOME STUDIES IN SHAKESPEARE.

Inspired and Revised by the late J. CHURTON COLLINS, M.A

No. 5.—THE CHARACTER OF HAMLET.

EARLIER than the first incidents related in this play, King Hamlet had quarrelled with Fortinbras of Norway as to the ownership of certain pieces of land, and in order to settle this dispute the contending parties agreed to fight a duel, the land in dispute to become the property of the victor. Denmark's King triumphed, and became by title "well ratified by law and heraldry," possessed of the land. Now after King Hamlet, as it is given out, has died from the sting of a serpent, and Claudius has ascended the throne through his marriage with Gertrude, the widowed queen, young Fortinbras, "of unimproved mettle hot and full," is thinking of recovering by "strong hand and terms compulsative," those lands so lost by his father. In view of these facts, which speak of turbulent times in Denmark, we should expect to find Prince Hamlet, a man of thirty years of age, all action and fire, busy preparing an army to defend his country. But instead of this young Hamlet has been occupied wholly with his love for Ophelia, and grief or wonder at the o'er hasty marriage of his mother to his uncle, an event which took place two months after King Hamlet's death. Hamlet's attitude gives us an idea of his character before the duty of avenging his father's murder was placed upon him. He had lived to the age of thirty an inactive life. He was dreamy, meditative, romantic, very refined, sensitive, and delicately constituted. He was also a philosopher and a poet. Upon this character the second marriage of his mother had made such a great impression that he contemplates suicide in the words: "O, that this all too solid flesh would melt. . . ." This is the character which will be crushed under the weight afterwards thrust upon it.

The Ghost appears to Hamlet and dispels the misapprehension as to his father's death. We must note carefully how Hamlet receives the words of his father's ghost. When his duty has been pointed out to him, he at once feels something weak in himself:

> And you, my sinews, grow not instant old,
> But bear me stiffly up!

Apparently he has instantly realised the weight of his burden, and fears that it may prove too much for him. His next words, however, show him all energy, and lead us to believe that he will—notwithstanding what he feels—execute the Ghost's "dread command":

> And thy commandment all alone shall live
> Within the book and volume of my brain.

Others saw the Ghost, and Hamlet binds them to secrecy. He informs them that he may, in the future, find it convenient to assume madness. It has been said by very eminent men that Shakespeare intended Hamlet to be actually mad, the passage where he gets his friends to take their oath being quoted in support of the theory. "Well said, old mole!" is an expression, it is said, which would only be used in such solemn circumstances by a madman. But Hamlet may have been hysterical at the time, or he probably spoke so to hide from those with him the great importance he placed on what he had just seen and heard, for he did not want them to pry into the affairs of Denmark. His expression: "How strange or odd soe'er I bear myself" points to assumed and not real madness. Further, he never spoke in his wild fashion to Horatio, who was really his only friend. Indeed, in Act. II., scene 3, after conversing in a perfectly rational manner with Horatio, he adds when he sees others approaching, "*I must be idle.*" This can mean only madness. He does pretend insanity in the presence of Rosencrantz and Guildenstern, and Polonius, because he wishes to defeat them in their efforts to "play on him like a pipe." He speaks in a wild fashion to Ophelia because he has generalised his mother's conduct, and believes all women shallow and unworthy. Professor Dowden has told us why Hamlet pretended to be a man bereft of his reason. "His over-excitability may betray him," says that authority, "but if it be a received opinion that his mind is unhinged, such an access of over excitement will pass unobserved and unstudied."

Hamlet has lost all faith in women:

> Ophelia: 'Tis brief, my lord.
> Hamlet: As woman's love.
> —Act III., Scene 2.

And when the player Queen speaks of marrying a second time:

> Such love must needs be treason in my breast,
> In second husband let me be accursed;
> None wed the second but who killed the first.
> Hamlet: Wormwood! Wormwood!

As the days pass after the visit of the Ghost, Hamlet's keenness to avenge his father's murder is blunted. Instead of forming a plan for slaying Claudius he drifts idly along, day-dreaming and philosophising. He falls in with some players, just the people to amuse his over-emotional character. He hears one of them deliver an impassioned speech, which reminds him that he is not keeping to his purpose. He calls himself a rogue and peasant slave. He compares himself with the actor who

> But in a fiction, in a dream of passion,
> Could force his soul so to his own conceit,
> . . . Tears in his eyes, distraction in's aspect,
> A broken voice . . . and all for nothing!
> What would he do, had he the motive
> And the cue for passion that I have . . .?

He accuses himself of cowardice, which, however, does not prevent him executing vengeance on Claudius, for he is not a coward. Witness his jumping into Ophelia's grave to wrestle with Laertes; he was the first to board the pirate vessel; and how quickly he accepted the challenge of Laertes to fight a duel.

The players fascinate the emotional prince, and the idea that "the play's the thing. I'll catch the conscience of the King." takes firm hold of him. He has questioned the authenticity of the Ghost:

> The spirit that I have seen
> May be the devil. . .

But this is a mere excuse for not having obeyed the Ghost's command. However, it was in Hamlet's character to be very much in earnest over anything that required no action. For instance, he was very earnest about this idea of playing something like his father's murder before the king. To Horatio he says:

> Even with the very comment of thy soul
> Observe mine uncle; if his occulted guilt
> Do not itself unkennel in one speech,
> It is a damned ghost that we have seen,
> And my imaginations are as foul
> As Vulcan's stithy. Give him heedful note;
> For I mine eyes will rivet on his face.
> And after we will both our judgments join
> In censure of his seeming.

That Hamlet has not forgotten the duty imposed upon him is clear from this, and also from his remark to Ophelia about marriages:

> Those that are married already, all but one shall live.

In the famous soliloquy he once more contemplates suicide, but the very contemplation of it kills the action.

At length the play is acted before court and courtiers, with the result that the authenticity of the Ghost's command can no longer be questioned. But still he does not take action. He indulges in more thinking, arguing, philosophising, meditating, and soliloquising. Once he finds the king praying, and is apparently just the least bit inclined to slay him; but no, the moment is not opportune:

> Now might I do it pat, now he is praying. . . .

There is in Hamlet one quality which we must not lose sight of—the power of very forcible speech. He tells his mother that he will set "up a glass where you may see the inmost part of you." How well he does this we know from the Queen's words a little later:

> Oh, Hamlet, speak no more;
> Thou turn'st mine eyes into my very soul.

The Ghost appears to him a second time to whet his almost blunted purpose, and Hamlet says:

> Do you not come your tardy son to chide,
> That, lapsed in time and possession, lets go by
> The important acting of your dread command.

In these words he realises that he has thought too precisely on the event, yet he does not seem to be capable of stirring himself up to the point of action.

He does make a great effort when he thinks upon the proposed invasion by Fortinbras:

> "Oh! from this time forth, my thoughts be bloody, or be nothing worth."

Yet he submits to the king's decree to send him abroad without doing anything.

There comes to him a fresh idea, for which he thinks he will kill Claudius, since Claudius has "Popped in between the election of my hopes." But this is no sooner said than forgotten, and when eventually he does kill the king, it is not to avenge his father's death as a sacred duty, but because he discovers the treachery against his own life. Thus we see that Hamlet has drifted along through turbulent times, dreaming and thinking, when he, as the prince of a country threatened by invasion and heir to a throne made "A couch for luxury and damned incest," should have been the impersonation of energetic action.

There are many theories propounded for Hamlet's inactivity. Firstly, it is said that he respected human life too much to murder Claudius. That is easily disposed of, for a man who could murder Polonius and then call him "rash intruding fool," could have very little respect for life. Secondly, we are told that Hamlet would consider revenge as against Christian ethics. But the ethics of the play are pagan, and therefore Hamlet regarded it as a sacred duty to avenge his father's death. Just, indeed, as did Laertes, who would have no time lost in avenging the death of Polonius. Lastly, we are told that Hamlet was really mad, and that was why he drifted aimlessly on as he did.

A great lesson is taught by the play. It is that to allow the emotional side of a character to grow too far out of proportion to the active must often lead to calamity, and "to think too much o'er the event" is as harmful as to think too little.

[This series concludes in our next issue.]

OUR BROADSHEET.

By ALFRED BARNARD.

THE SILVER LINING.

FROM my pen there flows a greeting for 1918 to all my readers. It goes out with the conviction that the silver lining proverbially on the other side of every cloud will ere long disclose itself; in the conviction that the labours of love done in the past year upon and in connection with every stage have served to lighten the gloom of the war cloud, not only for those to whom the good has been done, but for those who have laboured. It has been well to receive, but it has been nobler to give. In the fourth year of war the amusement world may well be proud of its hold upon the shaking and shuddering earth. For it has demonstrated that the Temple of Drama and the Palace of Variety must continue to stand, even though the sepulchres of Europe, Africa, and the Near East spread themselves from end to end of the lands, making one vast cemetery, connected by the rolling seas whose unfathomable depths have encompassed those who have gone their ways in ships.

* * * *

The actor has shouldered his rifle, or gone aloft in his plane to give battle to the common foe. He has played the part of stretcher-bearer under fire, or he has gone down, down into the ocean's depths, swallowed up in the performance of his duty. The actor and the actress have played their parts on the stages of England, beneath the whir of the Gotha and the Zeppelin, to the accompaniment of the crash of exploding bombs. They have by their labours freely given raised two millions of money for war charities. They have used unsparingly their best talents for their wounded brothers. They have carried robes and make-up out to the Front to provide cheering fare to the Poilu and the Tommy in France. They have striven to make the war shorter and its days brighter. They have not stood to watch with a "my business is amusement, and not war"; they have been *in* the war and *of* the war. All work tells. The devotion and self-sacrifice of the thespian will tell with the rest and the silver lining will be revealed, we hope and pray, before 1918, through which they will continue to labour, comes to a close.

* * * *

"Will the theatres have to close?" whispered some in the early days of the war. None could, none dared, answer. But actors and actresses worked in the great cause, and because they worked, their Temples have become of the essence of life, holding to their foundations even as the Churches. Can anyone, looking back over the past three and a half years and studying the position of the drama and variety at the opening of this new year, conceive anything to come that can have the power to close the theatres. For me, nought threatens. "You wait," said a cheery person to me the other day, "until there's a real big war in the air over London, with thousands of aeroplanes engaged. The theatres will have to shut then." I answered him thus: "The theatres may close their doors while the conflict is on, in order to give our producers time to study new effects for forthcoming productions. And besides, such a war can last only a few hours, so that immediately it is over the drama, which will last for ever, will be breathing freely again." This is true. A bomb falls over London in the night, and a house is knocked down. The next day a gang of workmen hurry to the spot and quickly build it up again, working with speed, might and main, as though fearing it would not be ready for the next raid. If it were knocked over a second time, the workmen would repeat the process. This is the world all over. A soldier is killed. Another takes his place. One play comes off and another comes on. The theatres cannot close while there is a war on, because their work is essential. Munition factories turn out shot and shell for the men to fire. The theatres keep burning in both munitioners and men courage, vim, and moral.

* * * *

Of course, the theatre has enemies, people who would like to close it even in peace time. And it has enemies in those who imagine that persistent tear-dropping is heroic and that by eating and laughing less we can win the war hands down. Mr. Frederic Harrison, the eminent publicist, says he left London in 1912, as he thought, for ever, to find a little rest in his last years. But he has just visited London again, however, and speaks thus of what he saw: "And in this rattle and crash and whirl [of London], wild luxury, games, shows, gluttony, and vice work their Vanity Fair with greater recklessness than ever. As I walked about streets blazing with gems, and gold, and every form of extravagance, I asked myself: And is this the war, for very life of a great race? If the Kaiser could come and see it all, he would say, 'I shall conquer yet, for all they threaten me!'" If this writer had to wait two or three hours in a London queue for two ounces of tea or a quarter of margarine, how different his impression might be! Or had he to contemplate daily arguments with a provincial landlady as to his sugar allowance issued in three-cornered, microscopic scraps throughout his tour of 1918, perhaps he would see less of the "wild luxury, games, shows, gluttony, and vice" of present-day sombre London life, which would be intolerable without the theatres.

* * * *

Not only will the theatre weather every storm that the war may bring upon it, but it will emerge from the struggle an institution of nobler proportions, with higher ideals, and a new, healthy, and vigorous life that will support the drama for ages to come. Like every other section of public life, it will stand upon firmer foundations; its purpose will be loftier, its influence wider; it will spread over scarred mother earth a mantle of intellectual joy that will nurse the sorely-tried nations through convalescence to the full health and strength of regained manhood, that they may go their ways in peace everlastingly. Thus the theatre of the future, a true and just reward for the nobility of the actor and actress of the present. That this silver lining may commence to reveal itself in the year 1918 is my New Year's wish to all my readers.

TOPICAL SONGS OF THE PAST.

By W. E. IMESON.

SPECIAL CONSTABLES.

OUR "amateur bobbies," though reserved for home duty, have of late come much to the front. Their multifarious duties afford few opportunities for show work, yet, after much plodding in the dark, they have shone well in the limelight—otherwise, moonlight. Unlike the constable proper (in song), they are ever there when wanted. Whether as first-aid (or first raid) men, "take cover" scouts, or "all clear" messengers, they have proved themselves to be first-rate fellows. From the first they have been proof against the drum-fire of "chaff" with which we in this country ever greet anything new—especially in uniform. As a matter of fact, the "Special," though a temporary—is not a novel institution. Our fathers or grandfathers saw much of him in 1848, the memorable year of the Chartist rising, when—in place of Gothas—revolution was in the air. The 10th of April was—or was to have been—the great day for the Chartists, who were to march from Kennington Common to the Houses of Parliament. But the "Specials," 200,000 of them, had to be reckoned with, and—the rest is a matter of history. Such an occasion did not remain unsung, and here are a few verses from a ditty of that day—

> I sing the Special Constable, the pillar of our land,
> With his badge of honour on his arm, and truncheon in his hand,
> He wears no regimental red, nor boasts a martial mien,
> But his heart is full of loyalty for England's Royal Queen.
> Long live the Special Constable,
> And may he ever stand,
> The staff of England's loyalty,
> The guardian of our land.
> The Iron Duke rose with the cock, and took his special staff,
> Which made the Chartists cease to crow, and scattered all their chaff.
> How they got back from Kennington, I cannot tell, for one,
> But this is very clear—they did the *constable outrun*.

Those "Specials" went forth to battle like knights of old, for this song tells us that

> With ribbon white each lady bright her *Special* did attire,
> The Chartists the *white feather* shew'd by Spe-ci-al desire.

Thus was the heroic and romantic side of the subject duly appreciated. Of course, for stage purposes, there must needs be a "comic" side to the business, and this was ably presented by the bright star of the Vauxhall Gardens, Jack Sharp. Here are some lines from his song, which was also worked by Sam Cowell and John Moody at *their* respective "workshops":—

> **"The Special Constables."**
> When riot does disturb our land, than me there's none more *sorryer*!
> So to add my *mite* unto the *peace*, I turn out like a warrior!
> A lot of neighbours joined with me as "Specia's" to repel any—
> In fact, we *out in numbers* came, a "Constables' Miscellany."
> All as Specials! Sworn in Specials,
> What fun and spree we had when we
> Went out as Special Constables!

In the early sixties A. B. Hollingsworth sang a policeman-song, wedded to the much-worked melody of "Dixie." Though it deals not with my present subject, its title sounds relevant enough:—

> **"The Special Bobby."**
> To keep the peace, Oh! what a hobby,
> And to know the cooks all love the bobby,
> Ain't it grand—ain't it grand—ain't it grand—ain't it grand!
> And to trot out girls of all ages,
> Help 'em to spend and borrow their wages,
> Ain't it grand—ain't it grand—ain't it grand—ain't it grand!
> Oh! don't we come it nobby,
> Move on! Move on!
> It's difficult, of course, to get into the force,
> Such a special man's the bobby.

The refrain all but expresses what we are saying or thinking about our "Specials" to-day—"*Ain't they grand!*"

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DO YOU LIKE ME?
YOU OUGHTN'T TO DO IT.
MY BABY SOLDIER BOY.
WHEN THE BELLS OF PEACE ARE RINGING.
MY OWN IONA.
THEY'RE WEARING 'EM HIGHER IN HAWAII.
SULLIVAN WILL BE THERE.
MAMMY'S LITTLE COAL BLACK ROSE.
I DON'T WANT TO GO BACK.

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NOTE. In response to last week's request, The Star Co. have received several hundreds of letters and telegrams from artistes singing their songs in pantomime. The following is a representative selection and a further list will be published later, it being quite impossible to include all this week.

DOWN TEXAS WAY

DAISY DORMER, Royal, Glasgow.
DOROTHY CRASKE, Tyne, Newcastle.
DAISY WOOD, Royal, Manchester.
MONA VIVIAN, Royal, Leeds.
MAISIE AYLING, Dalston, London.
TOMMIE BUTLER, King's, Hammersmith.
KITTY EVELYN, Olympia, Glasgow.
TOM FINGLASS, Opera House, Leicester.
GLADYS HUXLEY, Marlborough, London.
EMMIE KING, Brixton, London.
OLIVE PLANT, Grand, Derby.
RAIE & ROSE WALTERS, P., Glasgow.
CISSIE WALPER, Hippodrome, Aldershot.
ANNA KEMP, Royal, Stourbridge.
ETHEL BEECH, Kursaal, Bognor.
BEATRICE ALLEN, Prince's, Bristol.
TINA FRANK, Opera House, Cheltenham.
DOLLY ROSS, Grand, Falkirk.
KITTY STORROW, Royal, Plymouth.
MADELINE DU VALE, Royal, Sheffield.
RENE RALPH, Hippodrome, Lewisham.
GLADYS HELMORE, Grand, Croydon.
LILY LAYTON, Pal., Blackpool.
MARIE JOSE, Royal, Leamington.
FLORRE RAMSAY, Lyceum, Govan.
RUSSELL TROUPE, His Majesty's, Aberdeen.
J. H. WAKEFIELD, Royal, Nottingham.
ETHEL DARSLEY, Touring.
CHRISTINE ROY, Royal, Bradford.
EDISS & FORBES, Theatre Royal, Portsmouth.
DAISY BARTHOLOMEW, Theatre Royal, Guildford.
DOROTHY WARD, Palace, Manchester.
KITTY EMSON, Royal, Birmingham.
LILY VINE, Prince's, Bradford.
VICTORIA CARMEN, Alexandra, Birmingham.
SYBIL ARUNDALE, Kennington, London.
EVA ELLIS, Empire, Newcastle.
MAUDE ESMOND, Coliseum, Glasgow.
HAZEL GLADE, Lyric, Hammersmith.
GAYE GORDON, His Majesty's, Walsall.
KATIE KAY, Borough, Stratford.
ENNIS PARKES, Grand, Brighton.
NAN CHESTER, Empire, Croydon.
NELLIE LE BRETON, Royal, Chatham.
PYNKIE WHYTE Opera House, Belfast.
ELSIE LYTTON, Metropole, Bootle.
VIOLET BEATRICE, Royal, Bristol.
LILY LANGTRY, Devonshire Park, Eastbourne.
LIL SPRIGHTLY, Royal, Hanley.
RONA RIDEN, Scala, Seacombe.
LOLA MORRIS, Hippodrome, Stoke-on-Trent.
MAUDIE MACK, Elephant & Castle, London.
MARIE and BABS RITCHIE, Grand, Oldham.
PRUE PU L, Lyceum, Newport.
MARION SCOTT, Queen's, Dublin.
VIOLET LESTER, Grand, Wolverhampton.
RUSSELL TROUPE, Royal, Edinburgh.
MADG MERLE, Empire, Kingston.
DOROTHEA GOULD, Empire, Swindon.
FRANK H. DUNDAS, Touring.
ROBERT NEEDHAM, Grand Theatre, Leeds.
CLIFFORD MORGAN, New Theatre, Cardiff.

SWING ME IN THE MOONLIGHT THERE'S A GIRL FOR EVERY SOLDIER

SUNG BY	AT
AIMIE STEWART	Alexandra, Birmingham.
B. MAGUIRE & ELSIE BASKERVILLE	Cheltenham O.H.
PAT DAWSON	Grand, Falkirk,
MAUDIE FRANCIS	Court, Liverpool.
MURELLA & LANGLEY	Theatre Royal, Manchester.
ISA DELORME	Tyne Theatre, Newcastle.
ELSIE MAYFAIR	Theatre Royal, Sheffield.
DORIS MAY	Hippodrome, Croydon.
GAY SILVANI	Grand, Croydon.
RENE REEL	Princes Theatre, Bristol.
LILY MILLER	Grand Theatre, Oldham.
LILY RICHOFFE	Opera House, Southport.
SYBIL MARCELLE	Hippodrome, Aldershot.
MARIE BRAYMAN	Theatre Royal, Glasgow.
QUEENIE GWYNN	Grand, Leeds.
LILY VINE	Prince's, Bradford.
BLANCHE PEARL	His Majesty's, Aberdeen.
ELSIE MAYFAIR	Theatre Royal, Sheffield.
THREE CENTRALS	Empire, Kingston.

SUNG BY	AT
MADGE WHITE	Theatre Royal, Edinboro.
LEWIS HORNE	Kursaal, Bognor.
DAISY HARKER	Theatre Royal, Bristol.
OLIVE ANDRE	heatre Royal, Exeter.
MAISIE DANVERS	Elephant & Castle, London.
KITTY DOUGLAS	Borough, Stratford.
FLORRIE BOND	Grand, Croydon.
HETTIE GALE	Opera House, Harrogate.
MONA LANGFORD	Scala, Seacombe.
EVA ELLIS	Empire, Newcastle.
LILY MILLER	Grand Theatre, Oldham.
MARION BROOME	Artillery Theatre, Woolwich.
THE RUSSELLS	His Majesty's, Aberdeen.
CISSIE WALPER	Hippodrome, Aldershot.
LITTLE DOREEN	Metropole, Bootle.
ETHEL DARSLEY	Touring.
ANITA EDISS	Royal, Portsmouth.
OLIVE DESMOND	County Theatre, Bedford.

OH! IT'S A LOVELY WAR.
I WANT YOU TO KNOW I MISS YOU.
CHEERIO, SAILOR BOY.
IF I COULD TURN THE CLOCK BACK.
YOU WERE VERY GOOD TO ME.
I RATHER LIKE IT, IPECACUANHA, &c.

SUNG BY:—MAMIE HOLLAND, SONIA LE RAY, CHRISTINE ROY, MARIE REEVE, WILLIAM STEPHEN, LAWRENCE & LOONE, HETTIE GALE, EVA ROSSLYN, QUEENIE LEIGHTON, CHARLIE HENNESSY, GEORGE MILLER, LILY MORRIS & BETH HOWES, LILY SPRIGHTLY, LUPINO LANE, ERNIE MAYNE, DOLLIE MAYO, MABELLE GEORGE, GLADYS CARLTON, MINNIE MUIR, GEORGE GOODFELLOW, JOHNNIE SCHOFIELD, CECILY DERRICK & CLAIRE BARRINGTON, NITA CRYSTAL, FRED HULME, GEORGE LITTLE, MADGE ADDISON, KITTY MURRAY, MURRAY KING, 12 AMETHYSTS, POLLY AUBREY, MAY HARPER, KATHLEEN TAYNTON, FREDDY REGENT, JOAN LANCHESTER, GEORGE JACKLEY, F. J. McARDLE, JOE NIGHTINGALE, ARCHIE McCAIG, NEWMAN MAURICE, CHARLIE RICH, ETHEL DARSLEY, GAYE GORDON, SISTERS BARTHOLOMEW, IDA ERNEST, MADGE MERLE.

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"THE BABES IN THE WOOD," AT BRISTOL.

The experiment is being tried of pantomime twice-nightly at the Theatre Royal, Bristol, for the first time in the history of the King-street house, and the general opinion is that this will meet with popular favour. The spectacular is not so persistently aimed at as the humorous at the Royal, and Mr. Hamilton Baines, who is now running his second venture, has not departed from tradition in this respect; nor has the author of the book, Mr. Harold L. Hilliard. The pantomime certainly bears favourable comparison with its predecessors on the score of mounting and scenery, while the dresses generally are on bright and artistic lines. Mr. R. C. Durant has worked some excellent effects, and particularly noteworthy is the final set of The Audience Chamber at Nottingham Castle, which is one of the best ever produced at this theatre. The Castle and Grounds of Improvidence Hall, where the pantomime opens, is also distinctly good; and the Goose Fair scene at Nottynghame is a very live piece of work. Mr. C. W. Jacobs has again done splendidly with arranging all the music, as well as writing some of it; while a sentence of congratulation upon the smooth working is also the due of Mr. H. Willatts (stage manager), Mr. E. Eyers, and their assistants.

Miss Daisy Harker made good on the opening night as principal boy, her vivacious manner at once winning the sympathy and plaudits of all, while her pleasing stage presence was also a useful asset. Her share of songs is generous, and her best are "There is a Friend in Every Milestone" and "A Girl for Every Soldier," both of which she invests with adequate expression. Miss Harker partners well with Miss Mary Phillips, who is quite a captivating Maid Marian, and their voices harmonise capitally. Miss Phillips has a distinct success in "How's Every Little Thing in Dixie?" and a very popular duet, "The Kiss that Made You Mine," is pleasingly sung by the principals named. The Misses Genee and Peggi Andrews do all that is asked of them as the Babes, but more might be demanded of them with safety, as they have resource and talent: their manner is quite winsome and their dancing very neat. Mr. Will Crackles is an undoubted success as leading comedian

[Photo., E. Hulton and Co.
MISS ISOBEL DELORME,
Principal Girl,
Tyne, Newcastle.

in the rôle of Sir Rufus Righteous, with a distinct penchant for changing his hat. He has a very fat part, and his work was punctuated with many laughs. Among his songs is one particularly funny, "Walk About All Night." Mr. Crackles is very loyally supported by Mr. Tom Warne and Mr. Fred Cure, who as the two Robbers (Rough and Smooth) have plenty of opportunities for displaying their sense of humour. A generous helping of good humour is also dispensed by Mr. Will Page, who is the dame—Miss Fitt, governess to the Babes—and works very hard, his vocal abilities being especially telling in "I Want Somebody." The Fairy (Good Times) part is most pleasingly played by Miss Hilda McCourt, whose cultured soprano voice is heard to advantage in "Love, Come from Your Hiding-place" and another ballad. Miss Queenie Doyle (Little John) does her work effectively; as do Miss Vera Lloyd and Miss Gracie Wilson in other parts. Miss Violet Beatrice, too, as Phœbe scored a success, and especially with "Down Texas Way"; while Little Rene is a child artiste who is sure to win the appreciation of everybody with "O'Brien." There are others in the happy family, who though not having much to do do it well, and among those should be mentioned Mr. Harry Willatts (Governor of Nottyngham Castle), Mr. Stephen Nicholl (Sheriff), Mr. S. E. Royle (Sir Rufus Righteous), Mr. George Rubey (Bailiff), Miss Phyllis Walker (Hebe), and Miss May Thomas.

"CINDERELLA" AT PLYMOUTH.

Mr. Glover's sixth annual pantomime, produced on Boxing night, in conjunction with Mr. John Tiller, had a good send-on. The company has been well chosen. Miss Kitty Storrow, who was last year's principal boy, again occupies that position, and with renewed success. Mr. Gus Oxley has the premier comedy part as Baron Stonebrooke, and his conscientious objector's song is well received. Miss Kitty Storrow's songs, "When the Boys Come Home," "Arizona," and "Down Texas Way," are loudly applauded. Miss Marie Brett is a dainty Cinerella, and with Dandini (Mr. Frank Varney) scores in "Where the Black-eyed Susans Grow." The Ugly Sisters are played by the Misses May Sharples and Nellie Cozens. Miss Mignon Elise, who appears as Dimple, the doll, is a very neat toe dancer. Mr. Walter Dale makes a fine Baroness. Pickles, the page, is amusing. The Fairy Godmother is ably embodied by Miss Eva Lynn, and she renders a charming song, "Babyland." Able assistance given by Miss Kitty Ayling as the Lord Chamberlain; Messrs. Teddy Gibbs and W. Manning carry on as the Brokers' Men; and Miss Dolly Prince as the Nurse. The specialities include the Tiny Tots and the Twelve Military Maids, dancers and songsters. The Floral Pavilion scene is exceedingly pretty; and The Palace scene is also noteworthy. The orchestra, which has been augmented, is under the conductorship of Mr. Gilbert Stacey.

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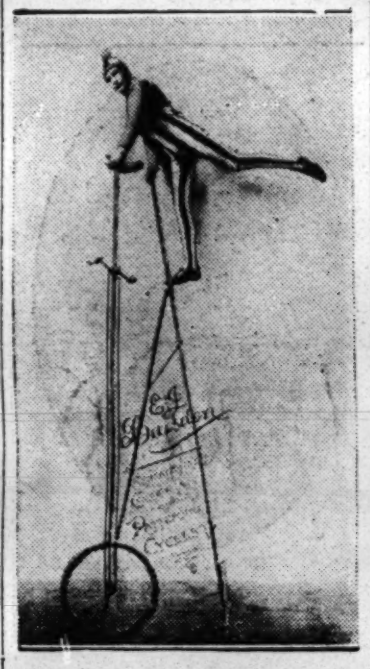

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"ROBIN HOOD" AT BRADFORD.

"Robin Hood and the Babes in the Wood," at the Prince's Theatre, Bradford, achieved a well-merited success when it was produced by Mr. Francis Laidler on Christmas Eve in the presence of a crowded and enthusiastic audience. The well-written book is by Clifford Harris and Valentine, and is on traditional lines, with just the requisite touch of romance, and plenty of scope is afforded in the fourteen scenes employed in dealing with the story for introduction of much wholesome fun. The scenery is charming, and we must specially mention Toyland, Fairyland, Merrivale Hall, the Palace Gardens, and Sherwood Forest, the latter being a clever and artistic bit of work. Miss Lily Vine is a particularly graceful and artistic Robin Hood, and she achieved popularity at once in her songs, "Down Texas Way" and "Mammy's Little Coal Black Rose." She was excellent, too, in the duet with Marian, "Swing Me in the Moonlight." Miss Winnie Goodwin is a charming Maid Marian, and she won all hearts in her song, "Oh, Johnny," and her exceptionally clever dancing. As Araminta, the schoolmistress, Miss May Sherrard gives a very humorous portrayal, infusing a wonderful amount of energy into the part, and her broad comedy elicits screams of laughter in her songs, "The Big Fat Germans in the Trenches," "The Girl Scouts," and "The Fellow Who Comes to Cut the Ivy." Mr. Harry Dolman's conception of the character of the hen-pecked Baron Graball is very diverting, and he in a fine foil for The Baroness (Miss Ethel Davies) with her imposing appearance and arrogant manner. Miss Sadie Barrie cuts a striking figure as the dashing Will Scarlett. Dolly Dimple is prettily played by Miss Colette Brettel. Mr. Fred Walmsley, who plays Septimus Soesidge, is a screamingly funny comedian, whose antics at once established him a favourite. He scored heavily with his song, "In the Shadows," and he has a capital partner in Mr. Charles Pley, whose acrobatic tricks elicit laughter in the part of Maximus Masht. Mr. Adrian D. Ross, who is Billy the Page, is a very versatile comedian, whose grotesque dancing is a feature, and whose whistling conversation is very clever. The jovial Friar Tuck is well sustained by Mr. John Vert, the possessor of a very fine voice. Miss Louie Brooks daintily plays Silverleaf, the Fairy Queen, in which part she renders with much acceptance her two songs, "My Baby Boy Soldier" and "I Wonder if Love is a Dream." The Two Babes are Little Elsie (Wendy) and Gordon Russell (Peter Pan), both delightful little artistes. The latter made a hit with the song, "Oh, It's a Lovely War," and both received a hearty encore for their duet, "Why Must I Do All the Loving?" Mr Laidler's Sixteen Little Sunbeams are again much in evidence in some delightful scenas, and charmingly dressed and admirably trained, they form a feature of the specialities, which also include a cleverly-executed Moth and Flame dance by Miss Goodwin and Mr. Ross, and some funny old-fashioned pantomime business in the wicked Baron's bed-room. In the scene Toyland, there is a marvellous assemblage of dolls of all sizes and shapes which cannot fail to appeal to the juvenile portion of the audience. Fairyland is a dream of lovely colouring, and beautiful coryphees, and there are some wonderful and costly costumes worn by the charming ladies of the ballet and chorus in the Carnival scene at Merrivale Hall. Messrs. E. Graham Dunston and J. W. Tate for the excellence of the musical numbers provided deserve more than a passing word of praise, and in complimenting Mr. Laidler for the excellence of his personal production of the successful pantomime, we must include also the name of Miss Nellie James who has stage-managed it.

[Photo., Talma, Melbourne.
BERTIE WRIGHT.
Sammy, "House That Jack Built."
Theatre Royal, Nottingham.

"BABES IN THE WOOD" AT BARNSLEY.

Ventom Swift's pantomime, "Babes in the Wood," was produced on Christmas Eve at the Barnsley Empire with every promise of a highly successful run. The book and lyrics are by Bert H. Delmar, music by W. Knowles, dances and ensembles by Ventom Swift, and scenery by T. C. Dowling, John Walters, and assistants. The principals are happily chosen, and in their respective rôles are already creating a most favourable impression. They are: Baron, Alec Lauder; Dame, Barton Cowley; Principal Girl, Ethel Entwistle; Principal Boy, Marie Reeves; Babes, Rosie Elgar and Doris Holt; Second Boy, Kitty Shaw; Robbers, Bros. Low; Fairy, Lily Kendall. There are good specialities by the Marion Low Troupe, Alec Lauder, and Ethel Entwistle. The chorus is well balanced, and the principals' numbers include: "Aren't You Coming Back to Dixie Land?" "Down Texas Way," "Eat Less Bread," "I Am On My Way Back to Dixie Land," "Oh! What a Lovely War!" "On My Way Back to Carolina." The scenes include the Village of Dingle Dell, Sherwood Forest, and the Palace of Syncopation. The show is a good one, and will undoubtedly "go well."

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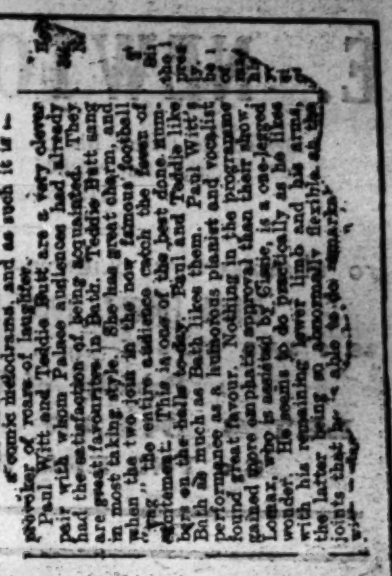

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"JACK AND THE BEANSTALK" AT BRIGHTON.

"Jack and the Beanstalk," the only offering to King Pantomime in Brighton this year, was produced on Boxing Day at the Grand before crowded houses with emphatic success.

The management has been unsparing to lavishness in matters of scenery and mounting. The Village of Daisy Dell, the Market Hall, the Fairy's Floral Hall, and the Interior of the King's Palace, as well as other scenes, are each distinguished by artistic treatment. The costumes are handsome and well varied, and the manipulation of the scenes, grouping of characters and chorus, and general finish and smoothness reflect high credit on Mr. Robert Kaye, who produces for Mr. Leon Salberg. The company is a good one, and the authors, Messrs. William de Lacy and Martin Byam, contrive to introduce amusing scenes of modern flavour within the framework of the fairy story and to enliven their dialogue with plentiful topical allusions. The music, too, is excellently selected or composed by Mr. Herbert Barnes, and done spirited justice to by the orchestra as conducted by Mr. Tom Parsons.

Jack finds a very pretty and sprightly representative in Miss Ennis Parkes, whose charm is certainly infectious, and who sings tunefully and well. Songs falling to Jack's share include "Good-by-ee," "There is a Little Lane Without a Turning," "Swanee River," and, with the Princess, "I Mean to Get You," all of which are rendered with piquancy. Another attractive personality is Miss Jennie Hylton as the Princess, who sings "The Hawaiian Butterfly" and "Just My Love" with forceful appeal. Miss Mona Filestree is a dashing and engaging Prince, singing "Samoa" in a fashion which causes the swinging melody to be warmly taken up by the audience, whilst, as Dorothy, Miss Veronica D'Alsace wins high favour with her rendition of "I Know I've Got More Than My Share."

The pantomime is strong in comedians, Mr. Harry Rogerson is throughout whimsically funny as Muggins, not only excellently sustaining the character of the village idiot, but being resourceful in filling in humorous touches to the situations. His three-legged speciality, "Dancing Dan," as well as his burlesques of "On and Off the Stage," and other sallies, are replete with humour and capital displays of comic acting. Also versatile in laughter-making is Mr. Tom H. Solly in his genial impersonation of King Kollywobble and in his song, "How Dare I?" delivered with rare point. As Dame Durden, Mr. Fred Spencer invests a well-known figure with an individuality all his own, and wears a progression of feminine wonders which are greeted with roars. His song, "Since I Wore Short Frocks," and his share with the King in the duet, "Rum, Tum, Tum," give further excuses for hilarity. Then a giant, which in make-up and manner is a huge delight to the young folk, is impersonated with much cleverness by Mr. H. A. Langlois, and Mr. Syd Raymond is able to extract fun out of the cow. Of the "immortals," Miss Grace Grover is a graceful Fairy Silvestre, singing in good voice and style "When I Hear the Gate a-Swinging," and Mr. Reg Walker imparts character to the butcher, Bovril.

One of the big hits of the pantomime is made by Miss Egerton Welch's Brighton Mites, who dance gracefully and well at ages when ordinary tiny tots toddle, and who perform a dainty Watteau figure, whilst two of them contribute a flirtation duo in early-Victorian costumes with very taking art. Miss Lottie Stone's Troupe of Dancers are very smart performers, and introduce both dances and concerted numbers which form another pleasing feature.

Mr. Alfred H. Williamson has just concluded a tour of fifty towns as business manager in advance with "Damaged Goods" (East Company), and has been retained by Mr. James B Fagan for the remainder of the tour.

EDITH CARTER

in

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COMEDY MUNITION SKETCH

(By Rica Bromley Taylor)

A decided novelty in any programme. The characters: Munition workers in a Munition factory setting.

EDITH CARTER as the Yorkshire lass supported by Hermione Lester and Dorothy Haigh.

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AMUSEMENTS IN JOHANNESBURG.

(All communications for this column should be addressed to Mr. THEO. J. HOLZBERG, *Box 1,648, Johannesburg, S.A.)*

JOHANNESURG, Nov. 5.—Standard Theatre.—Mr. Stephen Black's season.—At last we have had Brieux's "Damaged Goods." The gentleman courageous enough to present the play was Mr. Stephen Black, dramatist and actor-manager. All who saw it were impressed by the play and its valuable lesson. The play is now about to go on tour under the direction of Mr. Black. Mr. Edward Vincent as the Doctor carried the play on his shoulders by his brilliant acting; and Mr. Henry Miles admirably portrayed the vacillating son. Mr. Dick Cruickshanks as the father-in-law, and Miss Alma Vaughan as the mother, gave excellent character readings; whilst the girl of Miss Betty Kendal, the wife of Madame Olga Vallier, and the maid of Miss Violette Ford were all excellent. "Damaged Goods" will not easily be forgotten, and we are all grateful to Mr. Black for its production.

"A Matter of Fat," Mr. Black's new Jewish-Gentile farce, was produced last week, and has achieved great success. The play centres around a lean Gentile who marries a fat Jewess, and the problems of adiposity contrive to keep the house in roars.

Empire. — African Theatres.—M., Mr. Gilbert Fletcher.—The Bishop-Dampier Company are packing the house nightly. The company comprises Mr. Humphrey Bishop, the well-known baritone, and his "Wedgwood Classics"; Mr. Claude Dampier, one of the most brilliant comedians ever seen here; and Miss Irene Vere, comedienne, who sings and dances delightfully. In addition, the company includes Stanley Vilven, tenor; Edith Cowley, contralto; Marcellaine Boulais, soprano; and George Ross, comedian, and they have had a splendid reception. Other artistes on the bill include Vardel Bros., acrobats; Burley and Burley, the dude and the Scot; De Baker's Models, in artistic poses.

His Majesty's.—African Theatres.—M., Mr. W. F. Woodman.—The American Dramatic Company, including Miss Louise Holden, Mr. Edward Donnelly, Richard Scott, and Jack Pendleton have just concluded a sucessful season with "The House of Glass," "The Dummy," and "The Misleading Lady," and are now about to tour these plays over Africa. Next week sees the production of "The Maid of the Mountains" by the Musical Comedy Co., including Nancy Benyon, Kathleen Beart, Thos. Pounceforte, and Rita Renns.

In Aid of St. Dunstan's.

Mr. F. R. Griffiths is leaving nothing undone to ensure the success of his scheme to benefit St. Dunstan's Hostel for Blinded Soldiers and Sailors through the medium of the new Bio exclusive, "If Thou Wert Blind." Exhibitors can help the work by booking the film, and either giving a benefit or organising a collection in behalf of the hostel. No hall is too large and none too small to engage in this beneficent work. Sir Arthur Pearson is taking a personal interest in the matter, and it is hoped to hand over something like £10,000 to the fund.

WINDSOR THEATRE ROYAL.

"Monty's Flapper," presented by Mr. Haldane Crichton, is the attraction here, and a well-balanced company has had the

[Photo., Fielding, Leeds.
MISS VICTORIA CARMEN,
Principal Boy,
ALEXANDRA, BIRMINGHAM.

satisfaction of playing to crowded houses. Mr. Maurice Heath displays resource, and scores as the Hon. Montague Fenniker; Mr. Sam Lysons is smart and diverting as Kenneth Brooke; Mr. Edward De Vere plays a humorous part as Major Howard Plunkett, and Mr. Basil H. Game makes a hit in the rôle of Vernon Lister. Mrs. Delaport has a clever and mirthful exponent in Miss Louie Walton; the bright and captivating manner of Miss Lena Leslie wins her well-deserved recognition as Tressie Shuttleworth; Miss Zoe Davis is capital as Mrs. Gregory; and Miss Olive Dent supplies a capital picture of Babs Delaport. The whole is a delightful and vivacious performance.

The well-known Australian theatrical manager, Mr. Amory Sullivan, has been advised that his youngest son, Signaller John Sidney Sullivan, has been awarded the Military Medal "for conspicuous bravery in the field," and also that he was admitted to the Bath War Hospital, England, "suffering from severe gunshot wounds in the right arm and right leg." Young Sullivan first saw service in Egypt, and has been sixteen months in France. One brother was killed at Gallipoli, and a second in Flanders. Two others are just "returned" invalided. All these boys are grandsons of the famous actor, Barry Sullivan.

REOPENING LONGTON EMPIRE THEATRE.

The reopening of the Longton Empire Theatre under new management took place on Christmas Eve under circumstances which were full of promise.

At the outset of the proceedings, Mr. James Barlow announced from the stage that he had been asked by the proprietors to wish all present the compliments of the season. Commenting upon the character of the decorations of the house which had just been completed, Mr. Barlow said he thought they might congratulate themselves upon now having one of the finest theatres in the provinces. They were to have, he believed, through Mr. G. E. Williams, who had been appointed manager, some of the finest productions it was possible to stage. Having such privileges, it behoved the public to give the Empire hearty support. Mr. Barlow then introduced the new manager, Mr. Williams, who received an encouraging welcome from the audience.

Mr. Williams, in acknowledgment, promised to run the place on first-class lines, and to make the Longton Empire Theatre a thoroughly popular house of entertainment.

Mr. James Barlow then formally declared the Empire open under its new regime, and a performance of the revue, "High Explosives," followed.

DEATH OF MR. PERCY HARRISON.

Mr. Percy Harrison, well known and greatly esteemed in musical circles, died at his residence, Wake-road, Moseley, on Christmas Day. He was born on March 12, 1846, and was educated at the Birmingham and Edgbaston Proprietary School. As a young man he joined his uncle, the late Mr. Thomas Harrison, in business as music-sellers in Birmingham, and established in 1870 the "Harrison Concerts," which were very popular in the Midlands and the North of England, and were continued with great success until 1915. They brought him into communication with all the famous vocalists and instrumentalists of the day. As evidence of his business acumen and foresight, the story has been frequently told of how, after Tetrazzini's first appearance in this country, Mr. Harrison posted up to town, and secured her a few minutes before a London rival on terms the more favourable to himself in that the singer had not then realised her own financial value in this country.

The funeral took place at Birmingham on Saturday. He was one of the oldest friends of Mme. Patti, who sent a beautiful wreath from Craig-y-Nos inscribed, "With deepest sympathy, from Baroness Patti Cederstrom."

FRED BRUCE

The incomparable singer of Anglo-French chansons, from Devonshire Park, Eastbourne.

NOW

CONCLUDING STARRING ENGAGEMENT

as the

Rev. Gavin Dishart

in

Thos. C. Dagnall's production of Barrie's Masterpiece

THE LITTLE MINISTER

AT LIBERTY. JAN. 14

(c/o Actors' Association).

THE PRESS has said:—

Mr. Fred Bruce's singing of songs in a semi-Gallic manner is altogether excellent.

THE note of originality is struck by Mr. Fred Bruce, an Anglo-French vocalist with a personality that gets right across the footlights.

Simply delightful . . . a finished piece of acting.

[Photo. by Ramsden.

Mr. Fred Bruce makes the part of the Little Minister a live and natural one, thereby emphasizing the brilliancy of the pla

Mr. Bruce's Keen insight into the mind of a boy of 21, who is destined to become a great man, lends the part an absorbing interest.

Singularly virile and manly, Mr. Bruce discharges a very difficult role to his own great credit and the pleasure of his audience.

HARRY JAY
CARLTON & WHIDDEN

THE SUCCESSFUL ANGLO-AMERICAN AUTHORS & COMPOSERS

EXTEND GREETINGS TO ALL.

LATEST SUCCESSES INCLUDE:—
YOU OUGHTN'T TO DO IT.
I DON'T WANT TO GO BACK.
SOME AFTERNOON.
IF YOU WERE A ROSE IN CUPID'S GARDEN.
UP TO THE TOP HE'D POP.

All Coms., c/o B. FELDMAN & CO., Arthur St., New Oxford St., W.C.

FLORENCE HELM

Principal Boy

HOWARD & WYNDHAM'S PRODUCTION

of

"THE HOUSE THAT JACK BUILT."

THEATRE ROYAL, NOTTINGHAM.

[Photo. by J. P. Bamber.

Peter Donald
AND
Meta Carson

"Doing very well thank you."

A Happy New Year to All.

This Week—HACKNEY EMPIRE

VARIETY GOSSIP.

The Variety Knight.

Congratulations to Henry Tozer, the chairman of the Syndicate halls, who is included in the New Year's honours' list. The new knight was born in Devonshire, and originally intended to follow the profession of the law, and afterwards had hankerings for a journalistic career. In order to qualify for the latter he wrote a poem for the local Press, and even now quotes a stanza or two therefrom.

Coming to London, Sir Henry embarked more or less on commercial pursuits, and about a quarter of a century ago started his variety career in connection with the Tivoli. Later he became a member, and afterwards a Mayor, of the Westminster City Council, and developed a neat taste in oratory.

Unlike the man in the comic song, Sir Henry has no need to say "I cannot keep my eyeglass in my eye." His hobby is horticulture, and I have never seen him without either an orchid or a rose in his buttonhole.

Finck and the Other Band.

"I have often wondered," said a friend of Herman Finck's, as H. F. handed him a cigar with a "collar" on it, "why it is that so many people put a cigar to their ears before they light it." Then replied the harmonious Herman: "The reason is that they are listening to the 'band.'"

"Yorke, You're Wanted."

Yorke Stephens tells me that at the intervals of his acting—and being slain in—"The Thirteenth Chair" at the Duke of York's, he has been preparing some few strong playlets or sketches for future use in the variety theatres—either by himself or others. As regards himself, Y. S. doesn't seem likely to leave off being assassinated nightly in "The Thirteenth Chair" for a long time to come.

A Much Twinkling "Star"-let.

Little Olga Sydney, who left the variety houses pro tem. to appear in "The Happy Family," at the Strand Theatre matinées thereof, is heavily booked for variety engagements to follow. The new engagements are with the Stoll, the Variety Theatre Controlling "Syndicate," and the Gulliver "Circuits."

Elsie and Munitions.

Albert de Courville tells me that Elsie Janis will, after her forthcoming Paris engagement in "Zig-Zag," appear in a new piece, adapted from the French, and entitled "The Munitionette."

An Earlier Munitions Piece.

A musical piece, dealing with this subject, and tentatively entitled "The Munitioneress," was written some months ago by H. Chance Newton, who tells me that it may come out ere long in an important quarter.

Children and Soldiers Entertained.

More joy for the children. Mr. Mitchelhill, co-proprietor of Collins's Music Hall, will this evening entertain 1,800 Islington children at the famous house of hilarity on the Green. On Jan. 11 the Mayor of Islington (Sir George Elliott) is to entertain a large number of wounded soldiers to tea at the Central Library, Holloway-road. Prior to the tea Mr. Mitchelhill will provide a first-class variety entertainment for the soldiers. Both Sir George and Mr. Mitchelhill have been staunch friends of the committee of the Islington Fund for Wounded Soldiers and Sailors.

One of the Bhoys.

Mr. Syd May, who is touring with Mr. Mark Sheridan's "Gay Paree" company, writes me that he is very appreciative of the kindness of Mr. Sheridan, who paid the whole of the company in full although they did not work on Monday or Christmas Day. Mr. May is also grateful to Mr. Sheridan for giving him every opportunity to create his own part, and do whatever he cared to help along the success of the show.

Tragic Revues.

Among the several novel scenes and episodes which I find being rehearsed in the forthcoming new revue at the Alhambra is one of deep tragic import. It is, in point of fact, quite a Coupeau-like thriller or blood-curdler which is warranted to hold all beholders spellbound. It will, I assure you, emulate the ambition of the Fat Boy in "Pickwick," and "make yer flesh creep!"

The Alhambra's Tragedian!

The tragic actor selected for this appallingly realistic episode is none other than George Robey! Yes, and though some of you may smile as I mention it, I assure you that G. R. will prove that he possesses—what all true actors should possess—the power of swift transition from comedy to pathos and from lightness to terror. As to the end of this tragic slice—I shall not divulge it. Why should I? It would only cause sceptics to exclaim, in one of the chief catch-words in this Bing-Broadway revue, "Gee-whiz!"

Robey on Revue.

My faith in George Robey as a Real Actor, able to enact any character for which he may be cast, is strengthened by my remembrance of certain remarks which he let fall when I was chatting to him recently on the subject of revue, and as to his view thereof. "Revue," said G. R. to me, "is splendid work for teaching one one's business. One finds it always so, does not one? As for myself, Revue gave me my first taste of real theatre work—as apart from my pantomime engagements."

And How it Served Him.

"But mark you," added Robey, "to be perfectly candid, Revue really played me rather a shabby trick. Frankly, it deceived me. As how? Why, thus. Comparing it, in my mind, with the wear and tear of four 'houses' a night in the 'halls,' I patted myself on the back, and said to myself, said I, 'Old Thing, this sort of work is going to be child's play for you.' And lo and behold! after a few weeks of Revue I began to look around for the 'play' part of the game. In fact, for me it proved a case of what was there was good—and plenty of it!"

Mr. Harry Claff.

By request of Sir A. Geddes, Mr. Harry Claff, whose fine vocalism as the Spirit of the Lamp is one of the attractions of "Aladdin" at Drury Lane, opened the Food Campaign on Monday afternoon at Trafalgar-square by singing "Motherland," and was personally complimented by Sir A. Geddes and Father Vaughan.

"Vanity Fair" in Bristol.

"Vanity Fair," which was taken from the Palace Theatre to the Bristol Empire for a Christmas attraction, proved a colossal success, and the novel experiment of running it for a fortnight at the Old Market-street house is proving a winner.

Kitty Colyer's Accident.

Miss Kitty Colyer, who had the bad luck to sprain her ankle on the opening day, had to miss several performances, but the clever little lady has since been able to resume.

"An Old Clown's Idol."

"An Old Clown's Idol" will commence a London and provincial tour as soon as Mr. Whimsical Walker finishes his Christmas season at Drury Lane. A strong company has been engaged, and all the scenery has been specially painted by Bruce Smith. Mr. E. Vere Montague has been engaged as manager for Mr. Walker, and is fast booking dates for what promises to be an artistic music hall production. A performing donkey will appear in the playlet.

For Seamen's Charities.

Graham, the human marionette, and Miss Eileen Boyd, the Australian contralto, gave a concert on board ship on their way to Australia. 350 passengers attended, and the sale of programmes and collection amounted to £16 17s. for the Liverpool Seamen's Orphanage. Another collection for the Canadian seamen's charities brought £16 3s. 4d.

Kenna Bros. Indisposed.

I am sorry to hear that both Conn and his partner are on the sick list, and are obliged to lay off this week. All being well they will open at the Palace, Leicester, on Monday next.

The Yankee Doodle Girl.

Miss Bessie Clifford, the original "Yankee Doodle Girl," who is in her second week at the Palladium, where she is making a big success, credites and dresses her numbers in her own particular way—a way that makes an unmistakable appeal to her audience. Bessie has, I hear, been specially engaged to feature in the new Alhambra revue.

"My Lady Betty."

Richard Oliver has secured the sole rights of that delightful little costume comedy playlet, "My Lady Betty," by Vincent Gordon-Corelli. The sketch, after a four years' rest, is in much demand, and a long and successful tour is assured. Mr. Oliver is forsaking his old part of Beaufort for that of Sir Geoffrey Warrender.

Carlton in Paris.

Carlton is again in Paris, performing at the Alhambra Theatre for one month. This is his fourth visit within eighteen months, and his popularity seems to increase, if possible, every time he visits the French capital. The Australian and American Tommies are as enthusiastic as the British "boys" in their appreciation of his performance.

[Photo., Dobson, Liverpool.
MISS DOROTHY WARD,
Principal Boy, "Babes in the Wood," Palace, Manchester.

Mr. Sam Mayo.

Mr. Sam Mayo writes me that he has received an apology and the sum of £55 from "The Encore" in respect of his complaint that certain criticism of his work contained therein was beside the mark and calculated to affect his stage reputation. In their apology, "The Encore" say that they had no intention of depreciating Mr. Sam Mayo's ability as an artiste, "which, of course, has long been conspicuous in London and the provinces."

The Terriers.

At the meeting on Sunday last, Walter Norman officiated as W.T., Ben Whiteley as V.T., Fred Day G.C., Fred Zarenel's W.I., Arthur Dainton W.D., George Gee Y.B., and Arthur Were Organist.

A hearty welcome was extended to Fred Day and George Gee upon their re-appearance in the Kennel.

Letters have been received from Terriers Will Dale (France), Will. B. Willby (Grove Park), Eddy Le Hay (Mansfield).

The election of officers for January has been postponed until Sunday next.

The annual general meeting will be held on Sunday, January 27, at 5.30 sharp.

Hammersmith Palace Staff Entertain Heroes' Orphans.

On Christmas Eve, at the Grove Hall, Hammersmith, the staff of the Hammersmith Palace entertained 150 soldiers' and sailors' orphans at tea. The youngsters, who were waited on by the girls of the staff of the theatre, had a rollicking time. After tea they had games, and on leaving a Christmas-tree 10ft. high was dismantled by Santa Claus, the little ones leaving laden with toys, buns, and sweets.

The idea was originated and carried out by Mr. Bertram Seabrook, the manager of the Hammersmith Palace, and he and his enthusiastic band of girl helpers were heartily thanked for the very enjoyable time they had given the youngsters.

A message wishing the children a happy Christmas was received from the Queen, in reply to a telegram sent to her Majesty.

The Miniature Pavlova.

Divina, the talented little dancer who recently finished a most successful London Syndicate tour, with whom she has all her dates rebooked for 1918, has just booked a Macnaghten tour through Walter Bentley, opening in August at Bradford. Divina has met with gratifying receptions everywhere, her act possessing just that artistic touch the public appreciate.

The Garrick, Edinburgh.

The last night of the year 1917 was signalised in Edinburgh by the opening of a new variety place of entertainment at Grove-street, in the premises once occupied by the Pavilion Theatre. The house has been renamed the Garrick Theatre, and is under the energetic management of Mr. Barney Armstrong, of the Edinburgh Varieties, Ltd.

Situated in the densely populated district of Fountainbridge, the new theatre, which has been re-upholstered and prettily decorated, has every prospect of success. Mr. Barney Armstrong's experience at the Theatre Royal, where he presided during four successful occasions of vaudeville, should stand him in excellent stead. The

[Photo., Dobson, Liverpool.
MR. SHAUN GLENVILLE,
Baron Baddenough, "Babes in the Wood," Palace, Manchester.

performances will be twice nightly, and an admirable beginning was made on Monday, in presence of a crowded audience, when Mr. H. J. Sinclair and Miss Queenie Craze presented the revue, "Hullo, Baby!"

The piece has an up-to-date interest, being set in a military atmosphere. The company comprises several smart performers, Miss Craze being cleverly supported by Miss Dorothea Leamar, Mr. Syd Franks, Mr. W. G. Bland, and other members of the company. The Three Kilty Girls and the Four Royal Gordons also contribute exhilarating turns, and the programme is full of brightness and variety.

A Magician's Farewell.

Mr. Harry Houdini sends me an interesting account of a performance given by the Society of American Magicians (of which he is president), who, in co-operation with the Junior Patriots of America, gave a benefit at the New York Hippodrome for the wives, mothers, and sisters of the men who were lost by the torpedoing of the Antilles. There was a wonderful audience and a wonderful performance, more magicians being assembled in the Hippodrome than had ever gathered before.

Harry Keller, who made his farewell to the public at this performance, was introduced by Houdini as follows:—"Fate has decreed that I should be selected this evening to introduce a human being, in all that the word implies, and to introduce him in what will be positively his last appearance before the public. It is also one of my great honours, for I am to present to you for the last time on any stage, one of the most beloved magicians we now have in history, the Dean of all magicians, Mr. Harry Kellar. Although he has been in retirement in Los Angeles for the past ten years, when I wrote to him that the Society of American Magicians was to co-operate with the Junior Patriots of America for a benefit for the mothers, wives, and sisters of the brave men who were lost by the sinking of the Antilles, instead of answering, he packed his cabinet and took the first train for New York I am proud to have him as one of my great friends, and I am a better man for having met him in my journey through life."

Kellar, who received an ovation, then proceeded with his performance, giving the Davenport Brothers Spirit Cabinet Séance as only he can perform it. At the conclusion he informed the audience that, as he would never again appear, he would present his friend Houdini with the floating table and cabinet; in fact, all the apparatus he had used that evening. Kellar was then bombarded with flowers, hundreds of huge chrysanthemums and roses being thrown at him. It was a scene that will live in the memory of all present, the audience of 6,000 singing "Auld Lang Syne." As he retired from the sight of the audience, Kellar said: "Of my happy moments in life this can be counted among the happiest." The peformance realised close on 10,000 dollars.

Frank L. Gregory Troupe.

One of the best turns of its kind was that presented at the Palladium last week by the Frank L. Gregory Troupe of hoop rollers and jugglers. Every conceivable manner of hoop manipulation was presented, and at a lightning speed. Some of the juggling effects made charming pictures, and the whole performance was greatly enjoyed, the five performers being loudly applauded by the crowded house.

The Empty Bucket.

In consequence of complaints received from the Inspector that the regulation as to keeping the fire buckets filled with water had not been observed, and especially on the occasion when an air raid was actually in progress, and as the licensee had repeated the offence after a written caution, the Licensing Committee of the Essex County Council has refused to renew the licence of the Walthamstow Palace, High-street. The Licensing Committee has informed Mr. Joseph Davis, the managing director of the Variety Theatres, Consolidated, Ltd., that if he has any representation to make on the subject he can attend the next meeting of the County Council.

THE PILGRIM.

MY MUSIC HALL TOUR.

SOME EUSTON CHORUSES AND A REST-CURE COMEDIAN.

First, a Happy New Year to you all! May your receptions be twice as warm, your laughs twice as loud, your calls twice as numerous as they have ever been before! If you are at the top of the bill, may you stay there, and if you are not, may you get there! May no one pinch your gags—and may you pinch no one's! May your voice grow still sweeter if you are a singer, your limbs still suppler if you are an acrobat, your mouth still more miraculously receptive if you are a performing seal! May managers snap you up and book you hand and foot even unto your nine-and-ninetieth year! And—this is the realest New Year wish of all—may peace come before 1919—peace on earth—and goodwill to all artistes.

At the Euston.

I am feeling rather sentimental, for the New Year has just set in, and I am writing this in the small hours of 1-1-'18, as they say on the business letters. Perhaps Leo Dryden is partly responsible. I have been hearing Leo Dryden sing some very sentimental songs at the Euston—"I'm Going Back to My Home Again" was one of them, and both of them spoke affectionately of dear old mother and dear old dad—and, by George! Leo Dryden got his audience to sing the chorus of those songs as I have never heard an audience sing a chorus before. I think this singing in the auditorium of the music-hall is one of the finest things in all our public life—one of the few communal pleasures we really do participate in together. And certainly as I heard (and helped) the Eustonians sing those Leo Dryden choruses, I seemed to understand the spirit of Democracy as I had never understood it before. It is a grand thing to be one of the people, and to lift up your voice and sing.

One woman's voice was particularly noticeable—noticeable because it was so shrill and strident and penetrating. We were all conscious of it; and Leo Dryden, jumping to his opportunity, got her to sing the refrain alone after a bit—which she did like a lamb—and like an ungreased cart-wheel, much to our delight. I like to see an artiste making the most of his unexpected chances. Generally they are allowed to slip by for lack of a ready wit.

The Euston is capital fun this week. There's Marie Lloyd—as soon as her number went up there was such a buzz that a neighbour exclaimed to me, "'Ear the 'um." Of course, Marie is immense—but I wrote of her last week. There is some very neat footwork by the Mayne Girls, who dance in every style, and would get high marks from me if "The Era" gave hall-markings as well as film markings. The Joes are admirable in their slack-wire turn (especially the comic Jee), the Dnig Sen brothers are the acme of neatness in their gymnacrobatics, and Harry Marvello performs some tricks which fully justify his name. The Eustonians, who are a very up-and-talking audience, were intensely amused when he swallowed a watch which had been lent by a trusting stallite, and cried out "Good-by-ee," "You won't need supper to-night," and other friendly comments. Edie Gorf, a comedienne who takes the high hand with her audience, and gains some effect by it (she has a personality worth developing and a most fascinating appearance), and Claude Anderson and Clare Addison in scenes from "Il Trovatore" complete the Euston bill-of-fare.

At the Holborn Empire.

A good many popular favourites at this house on Monday. Sam Mayo—he of the motionless physiognomy—straight from the bathroom, as usual—with some very Sam Mayo-esque songs about bathing and burglars under beds. Marie Loftus, whose "Lancasheer" song isn't one of the best she's given us, but whose "Singers, Past and Present" (with crinoline effect) is full of novel ideas. Anna Dorothy, the "American Style Girl," so full of beans that Lord Rhondda, if he saw her, would inevitably read her a long lecture. Acrobatics from the Hanlon-Charles Trio (the only trio I've ever seen consisting of four people), and the Stellios. Comedy and some 120-voice-power whistling from Harry Taft. And some charming violining from charming Evelyn May—a belle with a bow—a bow-belle.

But the greatest of these at the Holborn is, of course, Wilkie Bard. I know

[Photo., Bacon and Sons, Leeds.
MISS DAISY WOOD,
Principal Boy, "Goody Two-Shoes," T.R., Manchester.

several people who never miss a chance of seeing Wilkie because, as they say, he is "so soothing." And really I don't think it would be possible to find any adjective more suitable. Wilkie is really a rest-cure. There is a sweet, unusual quality in his voice which smoothes out, as it were, all the creases, chases away lively care. If I were a doctor and wanted a good bedside manner, Wilkie Bard is the man I should copy. And he is the man I should prescribe.

"Run down?" I should say. "Overworked? Full of worries? On the verge of a nervous break-up? What you want, my dear sir (or my darling madam), is a rest, a complete change. Go away for a week—go away for a week to the Holborn Empire—go to both houses every night, and don't forget the Thursday matinée—and if a dozen or so doses of Wilkie Bard don't set you up for a twelvemonth, my name's not

EXTRA TURN.

"BOGIES" AT CHELSEA.

At the Chelsea Palace on Monday the new and original comic concoction, by

[Photo., Crailey, Cardiff.
MISS LILY VINE,
Robin Hood, Prince's, Bradford.

Wal Pink and Arthur Godfrey, with music by John G. Baker, entitled "Bogies," was produced by Joe Elvin and company. A phrenologist and occultist is hoping for a "mug" to arrive. A mystic table, a ghostly confederate, and other paraphernalia are enlisted to aid Professor Oka, alias Aubrey Slater. His first client is his deserted wife, who pines for a consultation with her dear departed, and desires the bumps of her second husband to be diagnosed. This No. 2 is none other than Joe Elvin, who has come to see the bogies, as he terms them, converse with denizens of the past. Spirit-rapping, darkness, and discomposure are the order of the day. In the supposed séance the Professor abstracts the lady's purse, but husband No. 2 twigs the game by a chance contact with the tapping arrangement. The Professor is disrobed and his disguise penetrated, the bald-headed Aubrey being discovered and the fraud fully exposed.

Joe Elvin's racy, rollicking comedy style never fails to make any piece go, provided that the necessary vehicle for laughter is furnished, and as the second husband he has all the necessary material, of which he makes full use with his customary drollery. Liza, Aubrey, and John all play well up to him, and the piece is quite amusing.

Other attractions at the Chelsea Palace are Frank and Vesta, those clever and original dancers, who in ragtime and quaint character dances are deservedly popular. Hope Charteris, the Australian soprano songstress, who in "Love, Come from Your Hiding-place" and "Carry On" proves herself an artiste. A prime favourite is winsome, vivacious Anna Hana, the American soubrette, in "I'm Comin' Back to You" and "Down Where the Black-eyed Susans Grow." Frank H. Fox, character comedian, is quite pathetic in his "Punch and Judy Show" scena, vividly contrasted with "The Morning After." Arthur Slater, the whistling man in white, who with a gramophone and his bird-like intonations is very effective; Francis and Alfred, in the science and drollery of expert juggling; Tom and Marie Motramo, a highly diverting, eccentric comedy couple; and the Ko Ten Ichi Troupe of Japanese conjurers with their enchanted fountain and box of death complete.

PIERROTS FROM THE FIRING LINE.

"The Pierrots and Orchestra of the 25th Division" are giving a series of concerts at Wigmore Hall every day this week—and twice on Saturday. A note in their programme tells us that "one of the first considerations of a Divisional Commander is to keep his men cheerful and in good spirits, which is half the battle." The Pierrots, twelve of them, and the orchestra, numbering thirty players—making the total forty-two performers allotted to a Division—have come direct from the Western firing line to show us how this entertaining half of the battle is fought—and won. The men are on furlough, and are generously giving up a good part of their few days at home to an effort to raise funds, by means of these concerts, to provide comforts for the men in the trenches. Their programmes for the week are "identical with those played in France"; so at last the much-discussed question as to what kind of entertainment appeals to Tommy Atkins is settled once for all. To judge by the attitude of Monday's audience it appears to be just about the same sort of thing that suits the people at home, too. The Pierrots—not forgetting the orchestra—really give an excellent show. There were nineteen items, and three hours of it, and every bit was worth hearing, and seeing. As might be expected, the comic element is strong, and the Division may be warmly congratulated on the possession of three such mirthful and mirth-making comedians as Q.M.S. Aylett, Corpl. Childs, and Corpl. Anderson, and such a bewitching "comedienne" as Corpl Stacey makes—with the aid of a blonde wig and etceteras But there is much else besides material for laughter. For instance, the operatic arias sung by Gunner Newton, a tenor of first-rate quality, some admirable mimicry from Rifleman Hughman, neat dancing by Driver Pells, and several artistically arranged concerted numbers, employing the whole strength of the very clever company.

SHOWMEN'S GUILD.

The annual meeting of the Showmen's Guild will be held at Manchester on Jan. 14 and 15, and at the Islington Palace, next to the Agricultural Hall, London, on Jan. 22, at 3 p.m. The speakers will be the president, Mr. Pat Collins, Mr. Marshall Hill, vice-president, and the Rev. T. Horne, senior chaplain and secretary.

The spring term of the Guildhall School of Music begins on Monday next, Jan. 7.

Mr. Harry Taft, who is bottoming the bill at the Holborn Empire this week, is scoring a big hit with his new act and novel front cloth. Mr. George Barclay has booked Harry on the Moss tour for three years.

Rudyar, the eccentric cowboy dancing violinist, who was engaged by Mr. Arthur Rigby in his pantomime at Plymouth for three weeks, has been re-engaged for a further four weeks in consequence of his great success.

A "Cinderella" pantomime, written by Mrs. J. T. Grein, was given at Christmas at the Military Hospital in Endell-street, and was witnessed by a number of invalid soldiers, who thoroughly enjoyed the excellent performance. Novel scenes in the old story were an apple orchard in France and a hospital courtyard, and much merriment was caused by a scene in which a couple of "Tommies" were caught flirting with a French girl by their own wives figuring in women's khaki. Miss Maggie Albanesi was a delightful representative of Cinderella, and other parts were capitally played by Mr. Ernest Thesiger, the Misses Agnes Thomas, Inez Bensusan, and Clare Greet, and the author-producer herself.

A Prolific Producer.

After producing the two successful pantomimes, "Dick Whittington" at the Alhambra, Glasgow, and "Babes in the Wood" at the Palace, Manchester, for Messrs. Wylie and Tate, Mr. Gus Sohlke tells me that he is busy rehearsing for the production of the new Alhambra revue for Mr. Oswald Stoll. This will be Gus's sixty-seventh production since he came to England from the States.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild desire to thank Mrs. Charles Kasrac for collecting 10s. towards the children's Christmas tree. Lady Moss is also thanked for sending boxes of sweets and toys for the children, and Mrs. Hazel Hammond for useful clothing.

A warm coat and a pair of shoes or slippers, size 5, are urgently required for an invalid who has to be taken out in a bath chair. The committee will be grateful for same.

In consequence of pressure of space we regret we are unable to publish portraits of many of the principals in pantomime this week.

MARY CONNOLLY

Mary Connolly was found singing in the streets of Dublin by BARNEY ARMSTRONG.

THE DUBLIN STREET SINGER.
A REVELATION,
Thousands turned away,
COLISEUM, Glasgow
OLYMPIA, Liverpool
ROYAL, Edinburgh
EMPIRE, Dublin
EMPIRE, Belfast
OPERA HOUSE, Cork.
&c. &c. &c.

Moss Syndicate have taken their option on the services of Mary Connolly for the whole tour.

Mary Connolly played Coliseum, Glasgow, twice in ten weeks.

Mary Connolly's turn takes 30 Minutes and is played in three scenes.
Mary Connolly is vacant January 7th and 14th. Who wants a strong top of bill? Share or Salary. Wire
BARNEY ARMSTRONG, Empire Theatre, Dublin.

VARIETY CARDS.

These cards are inserted at 36/- for thirteen issues (small space) of "The Era."

IMPORTANT TO ARTISTES.

Additions and Corrections to these Cards must reach us not later than Tuesday, 1 p.m.

THE MUSICAL
ELLIOTT SAVONAS
In "THE PALACE OF ORPHEUS."
Business only through W. BENTLEY or G. BARCLAY, or direct to H. ELLIOTT.
This Week, LLANELLY. Next, EMPIRE, SWANSEA.

THE FIVE SISTERS
Real Sisters. Introducing Pianos, Mandolines, Singing, Violin & Acting.
Own Beautiful Setting carried. Different to all other Musical Acts.
This Week, ALHAMBRA, BARNSLEY. Next, EMPIRE, DEWSBURY.
Perm. Address, 2, INGLEWOOD MANSIONS, WEST END LANE, N.W.

FLORRIE FORDE
ON TOUR.

"DIVINA"
Bronze Medallist, I.L.A.M., Elocution. The Miniature Pavlova.
Jan 14, COLLINS'S.
All coms., MACCLARE, 39, NORTH END ROAD, GOLDERS GREEN, N.W. 3.

MAY MOORE DUPREZ
The Original Jolly Dutch Girl. "Cute and sassy."
ON TOUR. All coms. to Business Manager, BERTRAM C. GRANT, 7, Exeter Mansions, 106, Shaftesbury Avenue, W. 1.

Booked for
GRAND, HANLEY,
Until 1927.

SANDY POWELL
THE RISING YOUNG COMEDIAN.
PRINCIPAL COMEDIAN in "SINBAD THE SAILOR."
ROTUNDA, LIVERPOOL.

LILIAN LE MAIN
COMEDIENNE & DANCER.
ON TOUR

KATIE HUGHES
Playing Dandini in Chas. Gulliver's production of Cinderella,
LEWISHAM HIPPODROME.
Sole Agents, F. and H. REEVES.

WILL VAN ALLEN
COMEDIAN WITH SOME MUSIC.
Jan. 7, L.T.V.

McALLISTER & SMITH
This, PAVILION, AYR. Next, AYR.
VACANT, Feb. 4 and 11, 1918.

THE CARINA TRIO
IN THEIR ARTISTIC MUSICAL ENTERTAINMENT.
P.A., 68, Crescent Lane, Clapham Park, S.W. 4.

FRANK POWELL
CHARACTER PATTER COMEDIAN.
Always working. This Week, NORTHAMPTON.
Agent, WALTER BENTLEY

Mr. HYMACK
"'A BOGEY VILLA' is as perplexing as ever. There is no need to speculate how the changes of costume are worked. It is sufficient to remark that he has no competitors in his line."—BIRMINGHAM DISPATCH, July 10.
Dec. 31, c/o "The Era." Jan. 7, KING'S THEATRE, DUNDEE.

BRUCE GREEN
THE DAME OF DAMES.
Pantomime Dame at ALHAMBRA, GLASGOW.

FLORENCE HELM
PRINCIPAL BOY.
HOWARD & WYNDHAM.
THEATRE ROYAL, NOTTINGHAM.

ERA ANNUAL
Fiftieth (Jubilee) Year of Publication. Among the Special Features is the following:—
The Single Turn's Return. By MARIE LLOYD.
Book your Advertising Space at once before it is too late.

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PRESENTS THE FARCICAL SKETCH,
"HUNTING TROUBLE,"
With the Original Company, including the **FAMOUS ACTOR DONKEY.**
For dates and terms apply
MANAGER, 116A, SMEDLEY ROAD, MANCHESTER.

ANNA MARTENS
THE ENTENTE CORDIALE COMEDIENNE IN HER NEW ACT.
This Week, HIPPODROME, BRIGHTON.

FATTY ROMA
Playing DAME in
CHAS. GULLIVER'S "MOTHER GOOSE"
L.T.V. Circuit.

DAISY TAYLOR
SCOTLAND'S FOREMOST COMEDIENNE.
Agent:—GEO. BARCLAY.

PAUL TEDDIE
WITT and BUTT
THE ELITE ENTERTAINERS.
This Week, L.T.V.

WILKIE BARD
This Week, HOLBORN Next, HAMMERSMITH.

Miss HETTY KING
Wishes to notify all that her sole business arrangements are in the hands of Mr. HARRY DAY, of Effingham House, Arundel Street, Strand, to whom all communications must be addressed.

RAPIDLY RISING TO FAME.
MAY SHERRARD
THE NEW-STYLE COMEDIENNE.
PRINCE'S THEATRE, BRADFORD, for run of Pantomime.
Coms., N.V.A., 18, CHARING CROSS ROAD.

ALFREDO
This, EMPIRE, EDINBURGH.
Next, EMPIRE, GLASGOW.

HOPE CHARTERIS
SOPRANO.
This Week, OXFORD & CHELSEA PAL.
All coms., W. H. PRICE, ASHTON'S ROYAL AGENCY, 33, OLD BOND STREET, W.

FORD and TRULY
(CHUMS IN VAUDEVILLE).
Featuring "TRULY" the ONLY Mimic Dog.
NOUVEAU CIRQUE, PARIS.
All coms., GEO. BARCLAY.

GUS OXLEY
Principal Comedian,
CINDERELLA.
THEATRE ROYAL, PLYMOUTH.

COMEDIAN AND DANCER.
JACK SMILES
VACANT, Jan. 7, 1918.
Coms., 11, Woodville Road, Leytonstone, E. 11.

LE PREMIER SENSATIONAL CHAIR BALANCING ACT
Betancourt
BET-AN-COURT
THE FRENCH CUBAN
A 1 invited to see a new style of REFINED and ORIGINAL COMEDY.
Dec. 31, CAMBERWELL PALACE, 7.53 and 10.8.
Jan. 7, HIPPO., LANCASTER.

HENRY J. CORNER
Presents
"SYMPHONIA."
This Week, HIPPO., NORTHAMPTON. Next, HIPPO., COVENTRY.

Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
ON TOUR.
Agent, CHAS. HAND.

"Roses and Radishes, Pansies and Peas."
NIXON GREY
COMEDIAN.
This Week, ARGYLE, BIRKENHEAD. Next, L.T.V. Tour.

SCOTT and WHALEY
Starring in
"THE SUGAR BABY."
This Week, CLAPHAM.

HARRY IDA
LINDEN & BERRIDGE
AUSTRALIAN COMEDY COUPLE.
This Week, PALLADIUM, SOUTHPORT. Next, PALACE, PLYMOUTH.

HARDEEN
ILLUSIONIST AND SELF LIBERATOR.
ON TOUR.

LITTLE RENE LISTER,
The Wonderful Little French Artiste,
THE HAPPY FAMILY
AT THE
STRAND THEATRE, LONDON.

KID JOHNSON
THE WANDERING PUGILIST. IN AMERICA.
Two minds with but a single thought applies to Kid Johnson. Both Manager and audience are of one opinion of his act.

HETTIE HARTLEY
In Character Comedy Songs.
ON TOUR.
No Vacancies until October, 1918.

THORNLEY-DODGE
AN ENTERTAINER IN STUDIES, STORIES, SKITS AND SKETCHES.
F. and H. REEVES - - - - - BRIXTON.

MARY MAYFREN
"THE WOMAN OF LOUVAIN."
This Week, HIPPO., BRIGHTON.
All Coms.—WALTER BENTLEY.

A most Beautiful Feature for any Bill—THE FAMOUS DANCER
MAUDE MAY MURRAY
In her Magnificent Electrical Aerial Dance Act, "The Enchantress of the Silver Cave," a blaze of revolving light. "The Silver Butterfly," a feast of beauty and colour. Concluding with her startling dance, "Visions," and "Men of To-Day." Brilliant success in William Pardoe's "Cinderella" Pantomime. This week, Court Theatre, Wigan. Next, T.R, Dewsbury, Vacant for Revue Spring Tour, or Music Halls from Feb. 11.

BEN BONNY
AND
TAYLOR BROWNING
As ABANAZAR. As ALADDIN.
In P. T. SELBIT'S production.
Opens this week for a ten weeks' season.

NEIL GOW
The Scottish Comedian.
Idle Jack in "Dick Whittington."
ELEPHANT AND CASTLE THEATRE.

FRED DUPREZ
(MR. MANHATTAN)

SAYS:—
"I've learned more about show business in 10 nights of Panto. than I have learned in other branches of our noble profession in 10 years. Am going very strong in 'Jake and the Beafsteak' at King's Theatre, Edinburgh. Thanks to my friend Fred Kitchen for a little idea I am working with great success."

LUCY BRENNAN
CHARACTER COMEDIENNE.
Enormous Success of "A SOLDIER'S WIFE," by Fred Austin.
This, OSBORNE THEATRE, MANCHESTER.
All coms. - - - WHITEMAN'S AGENCY, LEEDS.

JOHN LESTER
and "HIS."
En route SOUTH AFRICA.
Coms., L.V.T.A., or EMPIRE, JOHANNESBURG.

THE MERRY AMERICAN COMEDIAN.
JOHNNIE FIELDS
In "ARLETTE," at the Shaftesbury Theatre, W.
Under Management of GEORGE GROSSMITH & EDWARD LAURILLARD.

A MUSICAL ACT AND YET NOT A MUSICAL ACT.
THE CAVENDISH FOUR
IN TUNEFUL TRIOS & TOPICAL TWADDLE.
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A HEALTHY CHILD OF REEVES.
THE ONLY
TALBOT O'FARRELL
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TOM GOTT
IS PLAYING DAME IN PANTO.
AT THEATRE ROYAL, NOTTINGHAM.
BEST WISHES TO ALL.
Returning to Town soon after Panto.

For other Variety Cards see page 32.

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This Week, VICTORIA PALACE and KILBURN.

ARTHUR WOODVILLE

ON TOUR.

DE BUSSE

The Man who has made the Piano-Accordion popular in England.
MOSS TOUR.

PETER DONALD and META CARSON

Dec. 31, HACKNEY EMPIRE. Jan. 7, EMPIRE, NEWCASTLE.
P.A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

HUGH E. WRIGHT

"STARKEY" PETER PAN.
NEW THEATRE, W.C.

RENE RALPH

Enormous Success as "Prince" in "Cinderella."
HIPPODROME, LEWISHAM.
Second Season as Principal Boy with Mr. GULLIVER.

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A New and Novel Ventriloquial Act. A few immediate vacancies.
All communications, 91, STOCKWELL PARK ROAD, S.W.9.
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CISSIE LUPINO

THE CHARMING DANCER.
ON TOUR.
All C ms., c/o "The Era."

BILLY CHURCHILL

AS ABANAZAR.
THEATRE BLYTH.
VACANT, Feb. 4 and 25.

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STILL THE BEST IN HER LINE.

JEN LATONA

AT THE PIANO.
Manager, GEO. BARCLAY.

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COMEDIAN.
EMPIRE, WOLVERHAMPTON.
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THE COMMERCIAL COMIC.
Address, 98, Charing Cross Road, or 'Phone, City 2560.

HORACE JONES

Starring in Principal Comedy Part in Harry Day's Revue "BUTTERCUPS."
ON TOUR.

DAVE MORRIS

TRENCH COMEDIAN

Sends his best respects to everybody who knows him—and those who don't. Would the gentleman who borrowed 30/- from my evening dress, while I was working on the stage at the Euston Palace last week, send along this week to the Hippo., Lancaster, for the other £4 10s. which was in my jacket pocket.

ROY DOVE

"THAT GARRULOUS JUGGLER,"
This week, OSBORNE THEATRE, MANCHESTER.

Muriel, Madge and Marie DUGARDE

Presenting their Original Singing and Dancing Speciality.
VACANT, Jan. 21 (Midlands only).
Coms, 19, Albion Street, New Brighton.

MARIE LOFTUS

GOING STRONG.
TERRIFIC SUCCESS EVERYWHERE.
This Week, HOLBORN EMPIRE.
Agents: EDELSTEN & BURNS,
P.A., Lundenau, 99, Tulse Hill, S.W.

BERTIE WRIGHT

PRINCIPAL COMEDIAN
Howard & Wyndham's Panto., NOTTINGHAM.

SYD MAY

MIMIC.
Touring with Mr. Mark Sheridan in "Gay Paree" Travesty.
Dec. 31, KING'S THEATRE, GATESHEAD.
Best of New Year wishes to all, and my best thanks to the many gentlemen artistes for their kind permission.
Booked by PEEL'S AGENCY.
Permanent Address, 130, Amesbury Avenue, Streatham Hill, London.

FRED SOLO & CO.

In Burlesque, Vocal and Dancing Scenas.
The SOLO GIRLS in their Georgian Court Minuet. A dance story of love and jealousy.
Many thanks for Panto. offers. All arrangements complete for the time being.
With "Pekin to Paris" Revue (28th week of tour).
Jan. 7, T.H. Leigh. | Jan. 14, G.T. Nelson.
P.A.—63, MELROSE ROAD, SOUTHFIELDS, LONDON.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.
(Reg. No. 1622T.)

Rules governing the newly constituted Cinematograph Exhibitors' Association (Regd.) are contained in the following abstract issued from headquarters:—

CONSTITUTION.

The Society shall consist of A, B, C, and D members. Every branch shall have powers as provided by the rules, and shall be subject in accordance with them to the control and direction of the council, but every branch shall appoint its own officers and conduct its own business in the manner set forth in Rule X.

OBJECTS OF THE ASSOCIATION.

(a) To promote goodwill and a good understanding between all proprietors of cinemas and other places of entertainment, and between them and such persons as work for them, and between them and the manufacturers and the renters of films.
(b) To provide a fund for the protection of the interests of the members of the Association, to relieve them when in distress, and to protect them from oppression.
(c) To secure unity of action among proprietors of cinemas and other places of entertainment.
(d) To promote by all lawful means the adoption of fair working rules and customs of the trade.
(e) To organise means to secure, and if at any time considered necessary themselves supply, means whereby a free and unrestricted circulation of films and other trade requisites may be secured for members of the Association.
(f) To resist by all lawful means the imposition by public authorities or other persons of terms and conditions upon the trade which are unreasonable or unnecessary.
(g) To secure legislation for the protection of the interests of members, and to promote or oppose and join in promoting or opposing Bills in Parliament.
(h) To adopt such means of making known the operations of the Association as may seem to the council expedient.
(i) To adopt any means which in the opinion of the council may be incidental or conducive to the above objects.

MEMBERSHIP OF THE ASSOCIATION.

1. The Association shall consist of:—
(a) Proprietors of cinemas and other places of amusement approved by the council of the Association.
(b) Directors, shareholders, or secretaries of any company owning or controlling such halls or places of amusement who shall be nominated by the company and approved by the council of the Association.

A member may nominate a representative to act for him and on his behalf provided that such representative has been duly approved by the council.

2. Any qualified person may be nominated by a member of the Association, and shall sign a form of application for membership. The Council shall elect or reject the candidate at the next Council meeting held after the nomination paper and signed form of application have been received by the General Council for seven days. The Council shall vote by ballot, and one vote in three shall reject the candidate. A rejected candidate shall have the right to appeal to general meeting.

FINANCE.

The Association shall collect funds for the furtherance of its objects and for the benefit of distressed, persecuted, or unfortunate members. Money shall be received from the following sources:—

1. All members other than members of the Cinematograph Exhibitors' Association, Limited, shall pay on election an entrance fee of 5s.

2. The members shall consist of four classes, namely, A, B, C, and D. The first three classes shall pay an annual subscription at the following rates, namely:—Members who are proprietors of any hall or halls, place or places of entertainment, or are the authorised nominee of any company or proprietor of any hall or place of entertainment duly appointed by resolution of the Board of any such company, and signed by the chairman and secretary, or by the proprietor, as the case may be, which comes within Class A, an annual subscription of £3 3s. in respect of each hall specified and declared as provided for in Clause 4 of this rule. Members who are similarly proprietors of or nominees in respect of a hall or place which comes within Class B, an annual subscription of £2 2s. in respect of each hall specified and declared, as provided for in Clause 4 of this rule. Members who are similarly proprietors of or nominees in respect of a hall or place which comes within Class C, an annual subscription of £1 1s. in respect of each hall specified and declared, as provided for in Clause 4 of this rule. Class D shall consist of hon. members, who shall be eligible for branch or district offices, subject to the approval of the Council.

LEICESTER.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. P. Allerton Turner; A. M., Mr. Geo. F. Warwick.—Mr. Evelyn A'Dell is presenting his No. 1 Company here in the drama "Because Love Made You Mine," an interesting play, capably performed by Messrs. Fred J. Webb, T. Mackay, Will Ernest, Frank Rollason, Wilson, and the Misses Marion Rollason, Marie Danvers-Smith, Flora Leslie, and Margaret Hobart, who also sings "Because" in capital style. The theatre has had a new heating apparatus installed, and the prices of admission reduced. A smoking licence has also been granted, so that altogether this drama theatre, the oldest by far of any place of entertainment in Leicester, should be able to enhance its popularity, as it has been most comfortably reseated and relighted in addition.

PALACE.—M. D., Mr. Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—The Six Brothers Luck are successfully presenting here their new comedy, "Air Birds," which includes in a good cast such capable performers as Billy Lytton, a particularly smart comedian; Jake Hyam, Sid Bandon, N. Surrey-Vaughan, and Gladys Reed. The rest of the programme includes the musical comedy star, Dan Rolyat, who, it is needless to say, makes a big hit; Romani, the clever Apache violinist; and Marcelle Caron, an excellent vocalist. Pictures complete.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

GEORGE FORMBY. JOHNSON CLARKE

E. H. GRANVILLE

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Artistes booked by E. H. G. during 1917 include

GEORGE FORMBY
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BILLY SIMPSON
ERN. E. ROMA
ERNIE WILLIAMS
C. J. JOHNSON
TED WAITE
DAN FILMER
ANDY CLARK
TED SAUNDERS
HARRY LUCK
JOE ARCHER
SANDY POWELL
ALEC KENNEDY
TED COWAN
CHAS. CHARD
DAN DOYLE
H. A. MOORE

FERGUSON & MACK
WOODHOUSE & WELLS
MAIDIE & GENT
SHIRLEY & RANSOME
THE RANDLES
WEBB & PAGE
WHEELER & WILSON
BROS. OBO
SYDNEY & MELBOURNE
KEIR & KEMPTON
THE STESMANS
THE TWO MORTONS
THE BELLDAYS

ZETTA MOR
CASSIE WALMER
LILLIE LASSAH
DAISY HARKER
BIDDY DOYLE
JUNE KENNA
ISOBEL DOROTHY
PATTI LOFTUS
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THE FOUR KEMPTONS
WALTINA
SEENER TROUPE
OMEGA TRIO
NELSON CONYERS
H. D. ADAMS
THE FOUR CLEFS
CARVELL & DORA
THE PAGET TRIO
SUTHER
ALBERT DIX
JOHNNY FULLER
ZALESKI
THE TWO NONDESCRIPTS
FRANK SYLVO
THE STELLIOS
YAZO
SERGT. WRAGG
LES BON BONS
THE WEDBURNS
THE MEZZETTIS
HARRY MOORE
TAMBO & TAMBO
HURMAN
F. E. EARLE
HORACE WHITE
BONNETTI & CORRI
HOWARD BELLMAN
GIBBON DUO
DNIG SEN BROS.
LARRETT
PENDER'S NIPPY NINE
ZENORA
THE LITTLEFIELDS
AMANDUS
DATAS
THE TWO LILLIES
IRISH STROLLERS
THE MARBAS
THE TWO FLORIMONDS
FIELD & MANSELL
DONN & DIXEY
MEXICANO

TOM STUART.

ZETTA MOR.

The Star Cue

VENO'S FOR THE VOICE

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Lord Allcash .....Miss Lena M. Jay
Dorothy .....Miss Nellie Sherrdan
Marquis de la Broke ....Mr. Sid Dean
Giles McJerkins .....Little Toss
Baron Gregory Graball ....Geo. Moore
Pinch and Snatch ....Bros. Colquhoun
Gertie .....Hys Gyles
Mother Red Cap .....Miss Fay Forest
Fairy Bountiful .....Miss Millie Rouse
Mother Goose.....Mr. Harry Joseph

Replete with new songs, dances, and droll witticisms, Harry Joseph's and Martin Byam's pantomime, "Mother Goose," opened at this hall on Monday evening, and, judging by the ovation accorded, will be a huge success. Miss Lena Stanton (who runs the company) makes a charming Colin, and upon her devolves the larger part of the vocal work, the most popular being "Down Texas Way" and "Just Keep Marching Along." As Margery, Miss Rosalie Jacobi wins great favour, and sings very sweetly a song of "Home, Sweet Home." The giant's share of the comic business falls to Harry Joseph, who, as Mother Goose (the woman who causes all the disturbance), creates roars of laughter, in which direction he is assisted by Pinch and Snatch, the Baron's servants (Bros. Colquhoun). Miss Lena M. Jay, as Lord Allcash, a knut, scores a hit in "Down Where the Swanee River Flows." In addition to her personal attractions, Miss Nellie Sherrdan, who plays Dorothy, possesses a voice of sweet tone and far-reaching compass, which was heard to advantage in "Love, Come From Your Hiding-place." Little Toss, as Giles McJerkins, is one of the favourites, with his original wit and repartee, and cleverly executed the Sailor's Hornpipe after singing very spiritedly "Cheerio, Sailor Boy." The Fairies, Mother Redcap and Fairy Bountiful, are admirably enacted by Miss May Forest and Nellie Rouse respectively, and the Baron (Mr. Geo. Moore) and the Marquis de la Broke (Mr. S. Dean) contribute largely to the comical situations. Some clever dancing is executed by the Electric Troupe. Last, but not least, Gertie, the Goose who lays the golden eggs, is wonderfully impersonated by Hys Gyles. The scenic effects are excellent.

"THE BABES," AT WOOLWICH.

Mr. James Kiddie without doubt has produced a winner in "The Babes in the Wood" at the Royal Artillery Theatre, Woolwich. Large audiences have attended at every performance, and on all sides the verdict is "One of the best ever produced at this cosy little theatre." The scenery and dresses are quite good, the principals are well chosen, and the capital chorus and specialities add considerably to the success.

[Photo., Dobson, Liverpool.
MISS EDIE VENO,
Gingeretta, "Cinderella," Lewisham Hippodrome.

Chas. A. Falla as Razzledazzle, the page, is excellent, especially in the song, "You Can't Push Me Over." Messrs. Dan Lyndon and Albert Guthrie as the "baby snatchers" keep the humour flowing continuously. Mr. Willie Barrett as the dame of the piece accomplishes excellent work. Miss Marion Broom is very good as Robin Hood, the principal boy, her chief songs being "There's a Girl for Every Soldier" and "Let the Great Big World Keep Turning." She also harmonises very nicely with Miss Olive Sinclair, who portrayed Maid Marion, their telephone song in particular being very tuneful. The Babes are ably portrayed by the Sisters Elaines, who appear to great advantage in the scene entitled "Blackpool Sands." Mr. Will Lawton as the Wicked Uncle is splendid, his song, "Altogether, Shout Bow-wow," being received with particular favour. Miss Florrie Lewis and her troupe of child dancers add to the attractiveness of the production.

"CRUSOE" AT NOTTINGHAM.

Miss Leila Zillwood is to be congratulated on her attractive presentation at the Grand Theatre of the ever-welcome "Robinson Crusoe," in which she has spared no pains to submit an entertainment full of good things. Admirable staging, beautiful dressing, and a whole gamut of hilarious fun and frolic make acceptable fare to patrons of this house, and there was no stint in their appreciative admiration of everything set before them on Christmas Eve. The book, by Mr Arthur Holland, is well filled with witty and bright lines, and the musical items are thoroughly lively and stirring. Miss Hettie Zillwood makes an ideal representative of Robinson Crusoe, providing a combination of dash and daintiness that is altogether pleasing. She gives a charming rendering of "Good By-ee" and "Smoke Clouds," and fully deserves her warm reception. Miss Lydia Audre submits a bright and charming exposition of Polly, singing in naive and bewitching manner "Why Should I Do All the Loving?" and "The Hawaiian Butterfly," and dancing with smartness and vivacity. She is associated with Miss Zillwood in the pleasing duet "The Blue Lagoon," which gains hearty approbation. The Sisters Fragson fill the rôles of Captain Slasher and Dolly Dimple with commendable animation and "go," and are particularly effective in their duet, "I'll Find Another Boy." Special mention is due to Miss Violet Barnett for her artistic and beautiful dancing.

The comedians are headed by Mr. Algy Spalding as the Dame, and Mr. Sammy Foster as Billy Crusoe, and they bring a wealth of patter and fun into their rôles that keeps the audience rolling in laughter. Mr. Foster is in capital form with his song, "Simple Simon," while Mr. Spalding scores heavily in "That's the Stuff to Give 'Em." They are well seconded by Mr. Barrie Lanchester, a breezy and volatile exponent of Will Atkins, and Friday is well impersonated by Mr. Edie Williams. Messrs. Allen and Hughes are a robust couple of knock-abouts. A winsome Princess is seen in Miss Mabelle Rose, and the Cannibal King is divertingly played by Mr. Arthur Garrick. Miss Joan Lanchester is a graceful and efficient musical director, and congratulations are deserved by the energetic stage manager, Mr. Arthur Holland, and the courteous manager of the theatre, Mr. Frederick Monckton.

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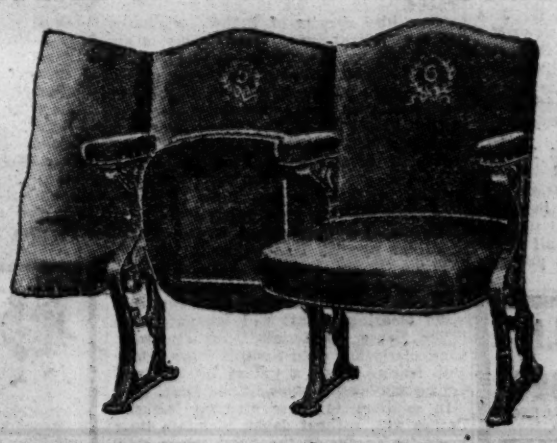

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Filmland

NEWS AND REVIEWS OF THE PICTURE WORLD

A WORD ON CINEMA MUSIC.

Mascagni, it seems, has just delivered himself of an elaborate piece which is meant to accompany a film, and the fact suggests that there is a future for the composer who cares to take some trouble in penning music fit and proper for the cinema house. The cinema at the present moment holds a high place in the affections of the public, and it cannot be denied that music is a very great attraction to those who seek rest and refreshment by patronising it. The majority of these people are, of course, primarily interested in the films. Yet they are, consciously or unconsciously, affected by the music which accompanies them, and this simple truth offers an adequate excuse for saying something on the matter.

There are those who take their music seriously, and love nothing better than to hear the classics played by the Queen's Hall Orchestra. We hope there are many of them. There are those, again, who like music, and are not by any means deaf to its charms, but who know very little about it. It may be safely presumed that a large number of such persons exist, and that they often find themselves entering a picture theatre. It will be seen, therefore, that the purveyor of music has a great opportunity. His work need not be hack work. On the contrary, he is faced by a proposition which demands much resource and no little delicacy. He must provide music which is at once good and attractive, neither too short nor too long. It is a mistake, I think, not to take an independent line. Many works written for the orchestra sound comparatively well on a band of five or six, and one must never forget the educational powers of cinema music. To put people in touch with really good artistic productions is to do a very substantial service. But it may also be pointed out that there exists a great amount of music written for the very instruments which are, as a rule, to be found in picture theatres with a modest instrumental equipment. The general public fights shy of chamber music as such. The appeal is purely musical, and the honey tasted only by the few. I would urge those in charge of the music at such places of entertainment as I speak of to exercise a wise discretion in this matter, and it will be found, I believe, that many things, commonly supposed to be above the heads of the audience, will "go down" (to put it familiarly) well. Quite recently Bach and the organ have been introduced to the music hall with surprisingly successful results, and Mr. Mark Hambourg has brought Chopin and Liszt into the world of vaudeville, which promptly asked for more. We can say, then, with emphasis, that no economy is more foolish than that which forbids the purchasing of a good repertory of worthy pieces. More than this, a little trouble taken to unearth suitable things brings its reward. If some of Percy Grainger's pieces (which are to be had for various combinations of instruments) be tried, they will not be found wanting; and I imagine that there are many productions which, while good music in the sense that they are well written, are not too abstruse for our purpose.

So much for the question of choice. To some of our composers I would only say that it might be worth their while to weigh the possibilities of the picture theatre. Ambition is always present in the heart of man, and the desire to write a symphony or an opera is a laudable one. But the fact remains that many a symphonic and operas lie upon shelves where they gather dust. The composer need not be above taking a practical view of things. He has to live; to eat, and to pay his bills. It is permissible, then, to point out that picture theatres are many, and there is a brisk market for wares which he can supply without lowering his artistic status. For tuneful music—and one need not be ashamed of being tuneful—written for from 4 to 20 instruments, there is a wide demand. More than ordinary significance attaches to the question at the present time, because it is held in many quarters that complexity has, for the nonce, run its course, and that the music of the next few years will be remarkable for a new simplicity. With a piano, violin, flute, and 'cello, the right kind of man can do much. The composer with the requisite gifts has his opportunity. I hope he will take advantage of it.

D. C. P.

FILMLAND GOSSIP.

Mr. G. F. Sexton.

The concert arranged by Mr. G. F. Sexton, the popular proprietor of the West End Cinema, for the entertainment of patients in Charing Cross Hospital on Christmas Day, was an unqualified success. Mr. R. G. Knowles and Miss Eva Moore led a company of 65 artistes, and a thoroughly enjoyable time was spent by the patients.

Stoll Picture Theatre Club.

On Thursday afternoon, the 3rd inst., at 5 o'clock, the Baroness Cerczy will open the Stoll Picture Theatre Club. The club subscription will be a guinea, and will include a season ticket available to the stalls any day except Saturday, Sunday, and Bank Holiday. One very excellent object of the club is to provide entertainment for wounded soldiers. Mr. W. G. Faulkner will address members on the opening day, and two British films will be shown, "The Laughing Cavalier" and "Daddy."

Triangle Presentation.

An interesting little ceremony took place at the Triangle Office in Wardour-street on Christmas Eve, when a handsome tantalus was presented to Mr. Tom E. Davies, who is managing director of Triangle during Mr. Winik's absence in America. The staff assembled in the managing director's office, and an appropriate speech was made by Mr. Mabbott, the chief accountant, on their behalf. Mr. Davies, in returning thanks, said he was deeply grateful for the kind thought which prompted the gift. He meant to do his best not only for Triangle and the staff under his own control, but for the whole trade.

A Third Judge in the Ideal Film Company's £200 Competition.

To Mr. E. Phillips Oppenheim, the well-known novelist, and Mr. W. G. Faulkner, of the "Evening News," a third judge in the Ideal's £200 Prize Competition, has now been added in the person of Mr. J. A. Seddon, the well-known ex-M.P. Mr. Seddon has been intimately connected for some time now with the cinema business, and is at the present moment the Parliamentary agent of the Cinematograph Exhibitors' Association.

Topical Budget and Pictorial News.

Mr. Oswald Stoll has included the War Office Topical Budget and Pictorial News in the programme of all his important theatres. It is issued twice weekly—Mondays and Thursdays—and all profits from it are devoted to patriotic purposes.

"The Sands of Sacrifice."

Bolton's Mutual, Ltd., announce a trade show on Monday next at the Super-Cinema, Charing Cross-road, at 11 a.m., of "The Sands of Sacrifice," featuring William Russell. "The Sands of Sacrifice," we are told, is one of the most thrilling stories that William Russell has played in.

Butcher's.

In connection with "Broken Threads," the Hepworth picture play, produced by Henry Edwards, and controlled by Butcher's Film Service, we understand that Mr. Edwards does a great deal of work transporting wounded soldiers who have lost their memories through wounds or shell shock, and has made a deep study of them. This, no doubt, accounts for the finished study which he gave. Butcher's synopsis, which promises to be something more than ordinarily unique, will be ready very shortly.

Film Booking Offices.

Film Booking Offices will hold a trade show on Thursday, Jan. 3, at 11 o'clock prompt, at the West End Cinema, when they will present an Essanay five-reeler, entitled "The Golden Idiot," featuring Bryant Washburn and Virginia Valli.

These two names are sufficient in themselves to attract the attention of all exhibitors. Some more "Ham and Bud" Cartoons will fill up the programme.

L. & P.

The L. & P. are reporting wonderful progress with the Gaiety Comedies, for which they hold the world's rights of Series No. 1, 2, and 3.

Exhibitors are unanimous that there is a dearth of good comedies in the market just now, and it is possible that the Gaiety Comedies may fill the gap for 1918.

Series No. 1 has been a success. We hope to view Series No. 2 and 3 shortly, and give our official markings on these Gaiety productions, which are entirely British.

Pathé.

The third chapter of Pathé's celebrated series of topical films, "The History of the War," will be released on the 14th of the present month. These subjects have proved to be some of the finest educational and historical productions that have ever been placed before the public. Their interest is sustained and magnetic, and draws thousands of spectators wherever the film is exhibited, and no better or more attractive medium of learning the course of events and incidents that have occurred from the early days of the war up to the present time can possibly be imagined.

Pathé Frères certainly have a magnificent programme of subjects of every description for release this year. Not only some amazing serials will emanate from "The House for Serials," but also some particularly fine Gold Rooster Plays, which will feature quite a galaxy of the best-known and most popular cinema stars.

In addition to these striking features, Pathés will, without doubt, maintain their name for producing the finest colour cinematograph pictures and the most interesting topical subjects of the day.

Phillips.

The five-part Phillips Film Co. "Bluebird" feature "The Man Trap," in which the veteran actress, Ruby Lafayette, shares the lead with Herbert Rawlinson, is quite a departure for this company, its vivid sensational character forming an effective contrast to recent releases, in which the comedy element has entered more largely. Although shown barely a week ago in London, "The Man Trap" is already maintaining the reputation of the carefully selected Phillips films as ready bookers.

Mr. "Joe" Lawrence is about to assume control of the business of the Phillips Film Co. in the Yorkshire territory. Mr. Lawrence links up with Phillips at an appropriate movement, when they have just inaugurated "super feature" production with the great Jewel production, "The Man Without a Country." Mr. Lawrence's headquarters will be at Leeds, and his address available for our next issue.

The remarkable success of the Phillips Films Co.'s "Human Interest" pictures is a gratifying illustration of the fact that enterprise in production is still assured of recognition and reward from the exhibitors. It was a decided novelty to issue films dealing with a subject apparently so purely educational in character as physiognomy. The avidity with which these twelve half-reelers are being booked both by the circuits and by the smaller halls is proof of the fact that the work has been done effectively and well. The "Human Interest" films provide much more than information; they are decidedly amusing, and the dissected studies of famous men are a great popular feature, and have a value much beyond their moderate length.

Fox.

The Fox Film Co. are to issue a newssheet for the exhibitor every month during 1918. We understand the necessity for this house organ was through a universal demand on the part of the trade to know what that world-wide organisation is doing. "Fox News" will be in our readers' hands in the next day or two, and we have been requested to ask all those members of the trade who wish for a copy to be posted to them regularly each month to send their name and address on a postcard to the editor at the head office of the Fox Film Co., Ltd., 74-76, Old Compton-street, London, W. 1. The issue of this very interesting and extremely useful publication is free to all exhibitors and members of the trade.

The delightful Fox production, "Jack and the Beanstalk," has broken all records for films of the fantastic and pantomime order this season. "A Modern Cinderella," featuring pretty June Caprice, has, too, run it very close in Yuletide popularity. We understand that the Fox productions enacted entirely by children are to be released, irrespective of the season. And why not? There is no reason why such charming films as are promised by Fox, to mention for instance "Aladdin," "Babes in the Wood," and "Treasure Island," should be only kept for the short season of the holidays. There is no reason why "Babes in the Wood" should not be just as popular in summer or autumn as in the winter.

The Fox Film Co. will hold their usual trade show at the Super Cinema, Charing Cross-road, at 11 o'clock on Wednesday, Jan. 9, but at the moment of going to press it had not been quite decided what feature was then to be submitted to the trade. We only know it will be a good and interesting one from past experience.

Gaumont.

The 1918 programme of the Gaumont Film Hire Service is nothing less than stupendous, and from the exhibitor's point of view, it has been framed absolutely to meet his needs and give the best help possible to his pay-box. All the pictures of The Select Pictures Corporation of America are to be handled exclusively by The Gaumont Film Hire Service. The preliminary list of artistes includes Clara Kimball Young, Robert Warwick, Norma Talmadge, Hazel Dawn, Bert Lyttel, Florence Reed, Constance Talmadge, Alice Brady, and Eva Tanquay. These "Select Pictures" will probably be released one a week, and each one will be booked on its own merits. Such a galaxy of stars insures a good variety in the subjects presented, although on all other points the pictures will be consistently good. The trade shows are to be announced very shortly, and we understand that release dates will be fixed far enough ahead to allow exhibitors to be able to book without upsetting other arrangements.

The next important item on the programme is comedy, and Messrs. Gaumonts have catered for this demand by securing two different kinds of single reel snappy comedies. The first of these will be the Christie Comedies, which have become quite famous in America, and they will also exclusively control the new Metro-Drew comedies. These are single reelers, and will feature Mr. and Mrs. Sydney Drew, who require no introduction to British audiences.

Vitagraph.

The Vitagraph Film Hiring Co., Ltd., will hold their next and first trade show in the New Year to-day, Jan. 2, at 11.30, at the West End Cinema, Coventry-street, W., when a gripping drama of love and adventure from the novel by Fredk. Upham Adams, in five reels, entitled "The Bottom of the Well," featuring a specially selected all Vitagraph cast, will be screened. Also one of the celebrated life stories by the great author, O. Henry, entitled "Venturers," in two reels.

Crouch End, N.

At the Hippodrome to-morrow Mr. Brunswick will be showing "Apartment 29" among other attractions.

Finsbury Park, N.

Rink Cinema.—Commencing to-morrow, an excellent programme is offered, with "Happiness" as the star feature.

Hammersmith, W.

Mr. Broad is presenting to-morrow at the Broadway Cinema "His Golden Hour," and for the week commencing Monday next "Saphe" is the powerful attraction.

Palmers Green, N.

The Queen's Hall.—Mr. Dimmock is screening to-morrow "A Poor Little Rich Girl," "Luke's Honeymoon," &c.; and on Monday next the Pathé serial, "Patria," heads a capital bill. The orchestra, under the direction of the manager, is an added attraction.

Polytechnic.

At the Polytechnic Theatre, Regent-street, the Super Film Naval Spectacle, "It Is For England," has entered on its second week. The film is screened three times daily, at 2.30, 5.15, and 8 p.m.

Richmond.

Royalty Kinema.—Mr. Clive is presenting a comprehensive bill for the latter half of this week, including "Would You Forgive?" and "Lion Hunting in East Africa." On Monday next "Sapho" is the principal attraction, and on Jan. 10 "The Ragged Messenger" will be screened.

At the Talbot Kinema Theatre Mr. Morris has an excellent bill of fare. Commencing to-morrow, "The Long Trail" is the star feature, and on Monday next "The Captain of the Grey Horse Troop" heads a strong bill. On Jan. 10 "An American Heiress" will be screened. The orchestral selections at this theatre are greatly appreciated.

Tottenham, N.

Canadian Rink Cinema.—The chief attraction for to-morrow is "The Inner Shrine." "The Daughter of the Gods," featuring Annette Kellerman, has been booked for this theatre in the near future.

Wood Green, N.

At the Palais de Luxe Mr. Bishop has secured a first-class programme for to-morrow, including "Love or Justice," Charlie Chaplin in "One a.m.," &c. On Monday next "The Sorrows of Satan" is the chief attraction, and on Jan. 10 "The Man Behind the Times" and Charlie Chaplin in "The Vagabond" are included in a strong bill.

Bohemian Picture Theatre.

The outstanding feature this week is the elaborate Christmas pantomime film, "Jack and the Beanstalk," the production of which cost £100,000, presented by William Fox. In addition, films of comedy, topical, and interest, are shown.

Accrington.

Mr. Brennier's programme at the Empire Pictures includes "A Modern Cinderella" and episode 2 of the serial, "Patria." To-morrow (Thursday) "The Labour Leader" is announced.

Palace Pictures presents "Her Better Self," episode 8 of "Judex," and the Bairnsfather's Fragments. For the latter portion of the week "The Girl Philippa" and "Dough-Nuts."

Bath.

Crowds are being attracted to the Vaudeville to see Miss Marguerite Clark in "Snow White," one of the prettiest fairy romances now in filmland.

The Picturedrome big-letter draw is "The Sixteenth Wife."

The Electric have "The Suspect" and the 12th episode of "The Pearl of the Army."

Belfast.

At the Picture House, Royal-avenue, the attractions are "The Decoy," "Fishing in Japan," "Chinese Labour," &c.

At the Imperial the attractions are Thomas Dickson's colossal spectacle, "The Fall of a Nation," "Patria," episode 4 (in two parts), "The Deception," &c.

At the Royal the features are "A Square Deal" (Gaumont) and "The Mutiny of the Alden Besse" (Bluebird).

The Gaiety is showing "The Children of Captain Grant," "Patria," "The Last of the Fighting Cannings," "Aladdin from Broadway," "The Secret of the Submarine," &c.

At Clonard the final episode of "Pearl of the Army," "A Nation's Gratitude," is featured among other attractions.

Bridlington.

At the Grand Pavilion Cinema the first half of the week we have two Triangle plays, "A Gamble in Souls" and "A Sister of Six." For the latter half the great Cine's production, "Robespierre."

At the Palace Picture House the leading films are "His Golden Hour" and "The Girl from 'Frisco" for the beginning of the week. The second half we have "Treason" and episode 11 of "Pearl of the Army."

Bristol.

At the Bedminster Hippodrome Cinema the leading attractions for the week are "The Poor Little Rich Girl" and another instalment of the Mutt and Jeff Cartoon.

The stirring drama, "Bohemia," can be seen at the Olympia; and other pictures are the final film, "Should a Man Forgive?" "Dry Goods and Damp Deeds," "Pearl of the Army" (serial), and "The Graphic."

At Livermore's Palace the leading attraction is the Hepworth picture play, "Merely Mrs. Stubbs."

Buxton.

At Buxton Hippodrome "The Cruise of Fate" was screened; this is a strong subject of dramatic interest. Part 13 of "The Secret of the Submarine" was also presented. "The Great White Way," a story of fashionable New York life, held the rapt attention of full houses. A specially attractive film was shown to four full houses on Christmas Day, namely, "Salvation Joan." One of these houses was opened free to invalid soldiers.

At Buxton Picture House, a five-part dramatic, named "Treason," gave the audience a number of pleasurable thrills; "The White Raven" proved of great interest; "Judex," at its last episode but one, is still full of drawing power; "The Lady Traveller," "The Love Slacker," "Love and Bazzi," and others, make up the lighter vein.

Derby.

The chief film at the Picture House this week is "Love Aflame." Others are "The Lone Trail," "Kitchenella," and "Fragments from France."

"Masks and Faces" takes first place in the Alexandra's programme, which has also many other good things.

The films at the Cosy include "A Fair Impostor," "Miss George Washington," "Acquitted," "Some Liars," and "Gaumont Graphic."

"The Crystal Ball" and "Kathleen Mavourn" are showing at The Spot, which has recently been reopened by Mr. Denby.

The Empire's star film this week is "A Modern Cinderella," the comedy relief being supplied by "His Naughty Thought."

The selection of films at the Normanton includes "Woman," "Bedlock Animals," "The Trap," "Gaumont Graphic," and a further episode of "Judex."

Doncaster.

Picture House.—"The Crisis," "The Plot that Failed," "Sally Bishop," "Mutt and Jeff" are the attractions here this week.

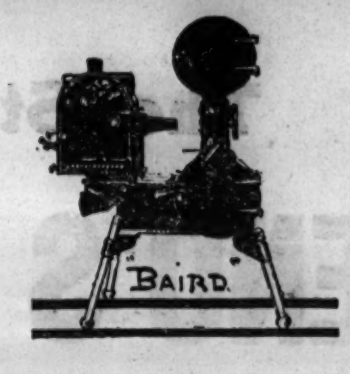
At the Electra Picture Theatre we have "A Bird of Prey" and "The Oval Diamond."

The Bijou Picture House is screening "The Outrage," "Boy Scouts—Be Prepared," "Destinies Fulfilled," "Pearl of the Army."

Dundee.

Mr. Brown's leading picture at La Scala on Monday was "The Matchmakers." A scenic "Odd Spots in Arizona," along with the War Office Topical Budget, and a host of comedies, &c., were also included in an attractive programme. On Thursday, Mary Pickford will be seen in "Such a Little Queen."

At the Victoria Palace, Messrs. R. C. Buchanan and Stanley Rogers submit excellent programmes, the leading picture for the first half of the week being "The Web of Desire." A powerful Gaumont photoplay in five reels, "The Broken Bond," starring Rene Creste, will be the principal feature for the latter end of the week.



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FILMLAND GOSSIP

(Continued from preceding page.)

Greenock.

At the B.B. Cinema, the principal attractions are "At First Sight," "Cinderella," "Bombs and Boarders," and "The Villain."

At the Central, the star films are "A Square Deal" and "Susanne," comedy being well represented by "He Did It Himself," "Connecting Bath," and "The Artist's Model."

Leicester.

The Cinema de Luxe includes in a good all-round programme this week "The Long Trail," "The Man Who Took a Chance," "One Week," and "Unconquered."

At the Grand Electric Palace "Gloria," "Quicksands," the serial "Judex," and other attractive pictures form an entertaining programme.

At the Floral Hall "Polly Put the Kettle On," "Her Temptation," "In the Aviation Section" (the latest official war picture), and another episode of "Patria," are included in a lengthy list of films.

At the King's Hall "Jack and the Beanstalk" is delighting the audience, and the orchestral music is another effective feature under Mr. J. Fielding Compton.

The Imperial Playhouse is screening as the best this week "Face to Face," "The Children of Eve," and Charlie Chaplin in "The Floor-walker."

Reading.

At the Vaudeville Electric Theatre, Reading, the fairy story of "Snow White" forms the leading attraction for the early part of the week. A selection from Bairnsfather's "Fragments from France" Cartoons and the film, "To Have and to Hold," are also presented. On Thursday to Saturday "The Darling of Paris" and the serial, "Patria," and the Official War Film will be exhibited.

Southampton.

"Her Marriage Lines" will be screened at the Palladium, "Plain Jane" at the Atherley, "The Children Pay" at the Alexandra, "Ivan the Terrible" at the Gaiety, "Profit and the Loss" at the Carlton, and "One Touch of Sin" at the King's Theatre.

Sutton (Surrey).

At the Picture Theatre Mr. H. Jays caters for cinema lovers with a liberal hand. For the New Year week the star films for the first three days are "Susie Snowflake," "The Betrayal of Maggie," and "Cinderella." For Thursday, Friday and Saturday the principal attractions will be "The Clown" and "Sleeping Beauty," in addition to other pictures of divers subjects. Senor Brosa displays great skill as a violinist in his selections.

Mr. George Harmston, of the Hippodrome, is screening "Her Right to Live" for the initial half of the week. The tenth episode of "The Secret of the Submarine" is another interesting item. For the latter half of the week "The Grip of Jealousy" will be screened.

Mr. E. Savage also has an excellent bill of fare at the Electric Theatre. Pride of place on the programme for the first half of the week is "An American Heiress." In addition to the film portion of the programme, variety is lent by the appearance of Ivy Stephens, a versatile comedienne and dancer. "The Blue Envelope Mystery" is the outstanding film for the latter half of the week.

Watford.

Outstanding features at the Central Hall on Monday were "Moral Courage" and a comedy, "Beach Nuts." Thursday's programme consists of "The Weaker Sex," "Black Eyes and Blue," and the last episode of "The Voice on the Wire."

The Empire has for its chief attractions this week "The Rainbow Princess" and "Ashes and Ambers." Other films include "The Harbour of Happiness," "Into the Northlands," "Allied Troops," and "A Boy as Bride."

A screen version of Marie Corelli's novel, "The Treasure of Heaven," and the sixth of the series of Capt. Bairnsfather's Cartoons were the principal items at the Electric Coliseum on Monday. For the remainder of the week there is the fine drama, "Storm and Sunshine" and the seventh episode of the serial, "Boy Scouts, Be Prepared."

"MELISSA OF THE HILLS."

THRILLING STORY OF A SAVAGE FEUD BETWEEN TWO CLANS OF DESPERADOES.

Production .....Amer. Film Co. Inc.
Distributors ...Bolton's Mutual Films, Ltd.
Star .....Mary Miles Minter
Type .....Drama
Length .....Four Acts

The story of "Melissa of the Hills," screened to an invited audience at the Super-Cinema on Monday morning, is another variation of the oft-tried, and always popular, theme of a savage feud that rages between two clans in a remote American valley. The lighter touch is supplied by the delightful Melissa, the daughter of Jethro Stark, a preacher in Crabtree Valley. Her only unhappiness is the constant feud existing between two families, the Allisons and the Watts, especially as Sam Allinson, the head of the former clan, has been rejected by her and vows revenge. Tom Williams, a young solicitor, settles in the valley, and he and Melicca fall mutually in love. All goes well until the arrival in the district of Saunders, the Prosecuting Attorney, who recognises in the preacher a fugitive from justice, wanted in connection with a big robbery. He obtains the assistance of Allinson to arrest Stark, but Melissa, who has overheard the conversation, rushes to the Watts' leader for protection, and a fierce battle takes place near Stark's house, in which the preacher is killed. The confession of Mrs. Saunders that her brother was the culprit and had been shielded by Stark comes too late, but Melissa is happy that her father died unknowing that he was suspected of a crime. The film ended rather suddenly with the discovery by Melissa of her father's body, leaving the impression of a lack of finish which is rather regrettable. The story is interesting, and the settings are beautiful. Mary Miles Minter, as Melissa, is delightful, adding the necessary human touch in an atmosphere of conflict.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen :—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks	Suitability.
Dec. 31 ..	Dick Dolan's Adventure ..	Broadwest	Propaganda	2.00	8	D
Feb. 4 ..	Risks and Roughnecks ..	Vitagraph	Comedy	532	7	B
Feb. 7 ..	When Bobby Broke His Arm.	Vitagraph	Comedy	962	6¾	B
Feb. 11 ..	Blagues and Poppy-Love ..	Vitagraph	Comedy	880	7½	B
Feb. 14 ..	Bobby's Fairy	Vitagraph	Comedy	894	7¾	B
Feb. 18 ..	A Dream of Egypt	Star Feature	Drama	976	6¾	B
Feb. 18 ..	The Wayward Parents ..	Victor	Comedy-Drama	1173	6½	B
Feb. 18 ..	Wife Couldn't Cook.. ..	A.B.	Comedy	830	6¾	B
Feb. 18 ..	Ham the Chauffeur	Ham	Comedy	920	7	B
Feb. 21 ..	A Lively Doll	Funographs	Comedy	720	6¾	B
Feb. 21 ..	The Dynamite Special ..	101 Bison	Railroad-Drama	1175	7	D
Feb. 31 ..	Your Boy and Mine	Victor	Comedy	556	6¾	B
Feb. 21 ..	Why They Left Home ..	Joker	Comedy	537	6½	B
Feb. 21 ..	The Trans-Atlantic Screen Magazine	Transatlantic	Interest	583	7	D
Feb. 21 ..	Taking Their Medicine ..	Nestor	Comedy	961	6¾	D
Feb. 21 ..	Nature's Acrobats	Kineto	Interest	400	6¾	D

EXCLUSIVES.

Dec. 31 ..	No. 331 Topical Budget ..	—	Interest	—	8½	D
Jan. 3 ..	No 333 Topical Budget ..	—	—	—	8½	D
April 8 ..	A Husband on Approval ..	Film Bureau-Tiber	Comedy	—	8¾	A
Not known	Across the Rio Grande ..	101 Bison	Drama	2000	8	D
Not known	Open Places	Essanay's Gold Seal	Drama	5000	8¼	D

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"WHOSO FINDETH A WIFE."

5 Parts. Released May 20th. Starring JEAN SOTHERN.

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"THE WOMAN THOU GAVEST ME."

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COMING FILM TRADE SHOWS.

LONDON.

The Fatal Ring (Pathé), Pathé Roof Garden Theatre, 103-9, Wardour-street, 11.30 a.m. and 2.30 p.m., Jan. 2.
Miss U.S.A., North of 53 (Fox), Super Cinema, 11 a.m., Jan. 2.
The Bottom of the Well—O. Henry (Vitagraph), West End Cinema, 11.30 a.m., Jan. 2.
Love's Innocence (Thanhouser), 167, Wardour-street, 2.30 p.m., Jan. 2.
The Golden Idiot—Ham and Bud (F.B.O.), West End Cinema, 11 a.m., Jan. 3.
Who Was the Other Man? (Gaumont), Own Theatre, 2.30 p.m., Jan. 2, 3 and 4.
Wolf Lowry, A Hindu Hoodoo, Won by a Foot (Triangle), Shaftesbury Pavilion, Shaftesbury-avenue, W., 11 a.m., Jan. 4.
Whoso Findeth a Wife (Ideal), West End Cinema, 11.30 a.m., Jan. 4.
The Spindle of Life (Gaumont), Own Theatre, 2.30 p.m., Jan. 8, 9, 10, 11.

BELFAST.

The Little Duchess (Gaumont), Own Theatre, 11.30 a.m., Jan. 2.
28, Deansgate-arcade, 11 a.m. and 3 p.m., Jan. 3, 4, 10, 11.
Bab's Diary—Law of the Land (Walker), 26, Fennel-street, 11 a.m. and 3 p.m., Jan. 4.
The Guardian, and The Little Duchess (Gaumont), Grosvenor Picture House, All Saints, 10.45 a.m., Jan. 9.
The Fatal Ring (Pathé), Grosvenor Picture Palace, All Saints, 11 a.m., Jan. 10.
Pathé Theatre, 15, Deansgate, 3 p.m., Jan. 10.

NEWCASTLE.

This is the Life, Two Little Imps (Fox). Fox Private Theatre, 20, Westgate-road, 10.45 a.m., Jan. 2.
The Fatal Ring (Pathé), Queen's Hall, 10.30 a.m., and Pathé Theatre, Bigg Market, 2 p.m., Jan. 4.
Miss U.S.A. (Fox), Fox Private Theatre, 20, Westgate-road, 11 a.m., Jan. 9.

NOTTINGHAM.

Tom Jones (Ideal), "Ideal" Offices (34, Derby-road), all day, Jan. 2.
The Little Pirate (Walturdaw), Picture House, 11 a.m., Jan. 4.

SHEFFIELD.

Back of the Man, His Precious Life, Innocent Sinners (Triangle), Clayton's Theatre, 11 a.m., Jan. 2.

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BIRMINGHAM.

A Strange Transgressor, The Late Lamented, When Hearts Collide (Triangle), 144-5, Suffolk-street, 11 a.m., 3 p.m., Jan. 4; 3.30 p.m., 6.30 p.m., Jan. 6.
The Fatal Ring (Pathé), Pathé Theatre, 303, Broad-street, 3 p.m., Jan. 6.
Two Little Imps, Miss U.S.A. (Fox), Scala Theatre, 10.45 a.m., Jan. 8.

BRISTOL.

The Fatal Ring (Pathé), Queen's Hall, Jan. 13.

CARDIFF.

Features (Gaumont), Own Theatre, 2.15 p.m., every Tuesday.
Features (F.B.O.), 27, Charles-street, every Tuesday.
Features (J. D. Walker), Own Theatre, every Friday.
Features (Paragon Films), Own Theatre, every day.
A Strange Transgressor, The Late Lamented, When Hearts Collide (Triangle), Principality-buildings, Priory-street, 11 a.m., Jan. 2.
Truant Soul (F.B.O.), Own Theatre, 11.30 a.m., Jan. 4.
Pride and the Man (Douglas Mutual), Own Theatre, 11.30 a.m. and 2.30 p.m., Jan. 4.
The Irresistible Flapper (Broadwest), Pavilion, 11.30 a.m., Jan. 4.
The Fighting Trail (Jury), Olympia, 11.30 a.m., Jan. 4.
The Blind Boy (Ruffells), Park Hall, 11.30 a.m., Jan. 4.
Tom Jones (Ideal), Park Hall, 11.30 a.m., Jan. 8.
The Fatal Ring (Pathé), Olympia, 11 a.m., Jan. 8.
This Is the Life (Fox), The Pavilion, 11.30 a.m., Jan. 8.

GLASGOW.

Golden Rule Kate, A Shanghaied Jonah, The Bookworm Turns (Triangle), 182, Trongate, 3 p.m., Jan. 4.
North of 53, Miss U.S.A. (Fox), Grand Central Picture House, 10.45 a.m., Jan. 7.
The Deemster (Jury's), Picture House, Jan. 9.
The Fatal Ring (Pathé), King's Cinema, Sauchiehall-street, 11 a.m., Jan. 15 and 16.

LEEDS.

The Fatal Ring (Pathé), Theatre-de-Luxe, 10.30 a.m., Jan. 2 and 3.
This Is The Life, Miss U.S.A. (Fox), Grand Assembly Rooms, 11 a.m., Jan. 3.
Back of the Man, His Precious Life, Innocent Sinners (Triangle), Bond-place-chambers, Infirmary-street, Jan. 4.
North of 53 (Fox), Grand Assembly Rooms, 11 a.m., Jan. 10.

LEICESTER.

Tom Jones (Ideal), King's, 11 a.m., Jan. 2.
Auld Robin Gray (Ideal), King's, 11 a.m., Jan. 8.

LIVERPOOL.

Cheerful Givers, Hula Hula Land, Heart Strategy (Triangle), The Scala, Lime-street, 11 a.m., Jan. 2.
Tom Jones (Ideal), City Picture House, 11 a.m., Jan. 3.
North of 53 (Fox), Scala Super Cinema, 11 a.m., Jan. 8.
The Fatal Ring (Pathé), Pathé Theatre, 34, Paradise-street, 11 a.m. and 3 p.m., Jan. 8 and 9.
The Guardian, and The Little Duchess (Gaumont), Scala Super Cinema, Lime-st., 11 a.m., Jan. 10.

MANCHESTER.

Cheerful Givers, Hula Hula Land, Heart Strategy (Triangle), Triangle House, St. Mary's-street, 11 a.m. and 2.30 p.m., Jan. 1, 3 and 4.
North of 53 (Fox), Fox Private Theatre, Tom Jones (Ideal), Union-street Picture Palace, 11 a.m., Jan. 4.
This Is The Life, Miss U.S.A. (Fox), Clayton's Bioscope, 11 a.m., Jan. 4.
North of 53 (Fox), Clayton's Bioscope, 11 a.m., Jan. 11.

"The Better 'Ole," previously known as Electric Palace, Clapham, was reopened on Boxing Day by the M. and B. Cinemas, under the management of Mr. Billiter. The entrance is through trenches, and everything has been done to make it quite realistic and applicable to the cinema's new name. Mr. Arthur Bourchier and the Mayor of Wandsworth officially opened it, and it is needless to say that the novel alterations have aroused great interest in the neighbourhood. The Christmas programme included the famous new bioscope film, "Jewel."

THE FILM OF THE FUTURE.

VIEWS OF MR. LOW WARREN.

High hopes of the future of the cinema, both as an industry and in its sphere of influence, are held by Mr. Low Warren, whose experience of the picture world entitles him to speak with authority.

Mr. Warren has had a life-long association with the entertainment world, has written several plays and books, is an expert photographer, and for several years combined the positions of editor and general manager of the "Kinematograph Weekly." He is now a director of International Exclusives, Ltd., who have one of the biggest studios in the country.

THE FILM AND THE FOOTLIGHTS.

"The screen play will develop more and more in conjunction with the stage play in the near future," he said to an "Era" representative. "I believe it will frequently be used as an adjunct to the drama, more particularly with regard to spectacular effect, and in order to show incidents material to the development of the story which are impossible of presentation on the stage owing to its obvious limitations. With the cinema nothing is impossible, and the judicious use of the moving picture in appropriate surroundings would, in my opinion, only add to the attractiveness of the stage drama, for it will make for the more complete and perfect stage picture and story. There is one direction in which the film play will,

MR. LOW WARREN.

to my mind, develop in the future in marked manner. The day of the screen version of the novel and play is on the wane. In the future great dramatists will, I believe, devote their talents in part to the requirements of the picture theatre, and we shall have great plays specially written for the screen. In this connection I am proud to think that my company is playing the part of a pioneer, for we have succeeded in persuading Mr. Hall Caine to write a special screen play for us, and this we hope to have ready for presentation to the trade in May or June of this year. I am proud of this achievement, because it is the first time in the history of the cinematograph trade, either in this country or America, that the services of an author of international repute have been so engaged. The whole trade will watch the experiment with interest.

CINEMA VERSUS THEATRE.

"Some people say that the 'pictures' have hit the drama a deadly blow. Do not believe it. The picture theatre will, as time goes on, prove a better friend to the legitimate stage than people realise for it is doing pioneer work among the masses of this country, hundreds and thousands of whom before the advent of the cinema had never passed the doors of a theatre. To-day the pictures are cultivating a taste for the drama all unknown to the people, and what more natural than that they should eventually turn to the home of the drama—the legitimate theatre—and become its regular patrons? This is happening every day, and as time goes on the theatre will find its hold on the masses growing and expanding, and the number of its patrons, drawn from all classes, increasing almost beyond expectation. I will give you one very good reason why. The present trend in picture-making is to employ theatrical artistes with big reputations more and more. The reason is quite obvious. The star already has a big following, which will ensure success to the film. Add to this the thousands of people to whom the artiste's name is a name and little more, who will be attracted by motives of curiosity, and having seen a sample of the artiste's work upon the screen, will in many cases want to see the star upon the stage. Therefore, I maintain that the more the bonds of friendship between the stage and screen are strengthened, the better for all concerned.

FREE TRADE IN AMUSEMENTS.

"This, however, opens up the much larger question of free trade in amusements, about which, perhaps, it will be as well to speak warily, though I, for one, cannot see any solid reason why pictures should not be shown from time to time in every theatre and every music hall, as well as in the cinema theatre. But what is good for one is good for the other. A great many times recently pictures have been shown in the theatre, and the picture house should be, and will be, in the near future, I think just as free to present dramatic fare and songs to its patrons.

THE PROPAGANDA PICTURE.

"The future of the cinema is so full of possibilities from whatever point of view you regard it, that one hardly knows where to begin or how to indicate the various directions in which it will develop. It owes its phenomenal success to the fact that it has been from the outset the people's popular playhouse, and this it will always remain. But the entertainment side of the cinema is only one small phase of the question. To-day it is proving one of the most powerful weapons in the hands of the political propagandist. The enemy, realising its potentialities for good or ill, is using it to its fullest extent to further its political ends. Those of us in the cinema industry who have striven hard during the past two or three years to bring to the official mind of the Government of this country a realisation of the power of the picture on the mind of the people must feel gratified that at last things are moving, and that a great national film is to be made under the direction of my friend, Mr. Hall Caine.

CABLE PICTURES.

"I can foresee the day when we shall have topical film theatres, where nothing but films of the moment are screened, and I believe the time is not so far distant when, by the employment of air vibration, we shall have animated pictorial records shown simultaneously on a thousand screens at the same moment as the incident depicted is taking place. We may even have animated pictures sent long distances over the cable, and reproduced with perfect fidelity, upon theatre screens in this country the day after they have taken place in the most distant countries of the earth. 'Only the imaginings of a visionary,' you may say. By no means. I speak of what I know, for in connection with the Panama Exposition, actual experiments on these very lines were successfully carried out, and but for the war I have no doubt that cable pictures would have been an accomplished fact, only limited by the importance of the subject and the cost of the medium employed."

Mr. Warren's faith in the cinema leads him to the conviction that it will be a powerful instrument in the reconstruction of industries after the war, that the home cinema will be as common as the gramophone, and that its aid will be invoked by church and stage alike for the entertainment and uplifting of the masses.

Mr. Arthur Backner, of Granger's Exclusives, regrets very much that some of his clients have not received the handy Treasury note and card cases which he was sending as a Christmas gift, as the factory where they were being made was bombed in the last air-raid, and a number of them destroyed. As soon as the loss has been made good Mr. Backner will send them along to those customers and friends who have not already received them.

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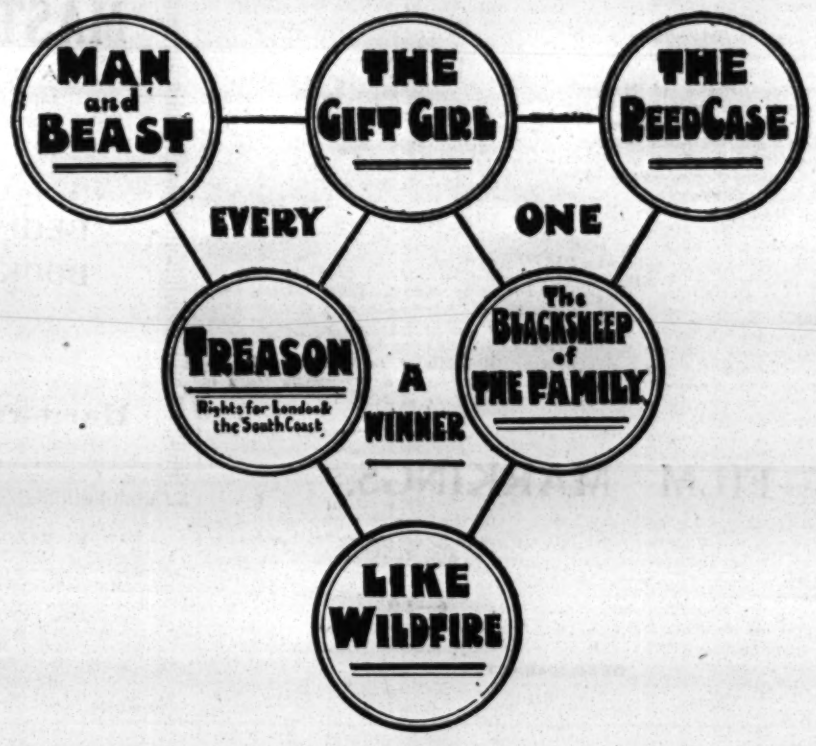

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THE ONLY FILM RENTING HOUSE TO RECEIVE A COMMAND FROM H.M. THE KING.

F.B.O.

Messrs. Film Booking Offices have secured a wonderful series of films dealing with children and child life, and the first series will be shown at the West End Cinema, Coventry-street, on Thursday, Jan. 10, at 11 o'clock. Nothing could be more appropriate than the arrival of these pictures just now, when everything that pertains to children and child life is of the first national importance. There are twelve pictures in all, the series being known by the title "Do Children Count."

Little Mary McAlister long ago established her right to be considered the leading child actress of the cinema world, plays lead, the cast supporting her, as usual with all Essanay productions, being more than adequate.

Brighton.

The New Year' opens brightly for Brighton's picture theatres. On Monday the Palladium, the Academy, Prince's, Picturedrome, Court, and Tivoli were all filled with enthusiastic audiences.

Mr. H. T. W. Johnson's top-liner was "Merely Mary Stubbs," followed with absorbing interest by a packed house. "Smith" is to be seen here from to-morrow; also "Hunting the Hawk."

Mr. A. W. Deer catered with "Carmen," "A Trouble Trip," and "The Dream House," which give place for the last three days to "Scrooge," "Her Circus Knight," "Max Wants a Divorce," and "A Voice on the Wire."

are showing "Love's Old Sweet Song" and a further instalment of "Patria." The Prince of Wales's Palace are screening "Aladdin from Broadway."

New Film Play by Hall Caine.

Mr. Hall Caine has specially written a new screen play entitled "Darby and Joan" for immediate production by International Exclusives, Ltd. Mr. Hall Caine's script of "Darby and Joan" is said to be one of the strongest heart stories ever penned, even by that master of his craft, and is full of dramatic surprises.

Norwich.

The steadily growing popularity of the cinema in Norwich is evidenced by the fact that the Haymarket Picture House, the second in priority of age of the seven cinema houses in the city, has found it necessary to increase its seating capacity, and the work of reconstruction is being carried out under the direction of Mr. J. Owen Bond, the architect. "The Crisis" is the attraction at the Haymarket this week, whilst the Thatched Picture House has a big programme headed by "Jack and the Beanstalk." The Electric Theatre

Mr. John Lane is publishing this week Mr. Keble Howard's new novel, "The Smiths in War Time."

That well-known showman, Mr. Charles West, who has been associated with the management of the Royal Theatre, Edmonton, for so long, is now managing the Grand Picture House, 678, High-road, Tottenham, under the proprietorship of Messrs. Dubowski and Michaels.

THE ERA ANNUAL

50th (Jubilee) Year of Publication,
WILL CONTAIN

THE FILM MARKINGS

OF ALL
FILMS (EXCLUSIVES) ISSUED FROM
June 1st to December 31, 1917,

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MELODYLAND.

B. Feldman and Co.

North, South, East and West, the verdict of the pantomimes is the same, "Feldman's First." Glasgow led, and all the others followed. The particular hits are "Where the Black-Eyed Susans Grow," "Let the Great Big World Keep Turning," and "Do You Like Me?" while following close behind in the procession of Feldman winners are "Down Texas Way," "You Oughn't to do it," "My Baby Soldier Boy," "When the Bells of Peace are Ringing," "My Own Iona," "They're Wearing 'Em Higher in Hawaii," "Sullivan Will be There," "Mammy's Little Coal Black Rose," and "I Don't Want to Go Back."

Mabel Manson is singing "I Never Knew I Loved You Till You Said Goodbye" at the Holborn Empire and Camberwell Palace this week, and, of course, drawing hearty rounds of applause for her excellent work with this fine song.

Rita Moya, who is featuring "Where the Black-Eyed Susans Grow" in Harry M'Kelvie's "Tommy Tucker" pantomime, describes the song as "a terrific success."

Nancie Hanton writes from the Opera House, Leicester, where she is starring in panto.: "'Black-Eyed Susans' and 'Great Big World' are supreme hits here, and 'Do You Like Me?' which I work in duet with the Dame, goes exceptionally well also."

Varney and Brett are very happy in working "Black-Eyed Susans," which number is an instantaneous success at their hands.

Tom E. Finglass, at the Opera House panto., Leicester, finds "Down Texas Way" and "Mysterious Moon" "just the very thing." Mr. Finglass puts a great deal of originality into his working of both numbers.

Ike and Will Scott's panto., "Babes in the Wood," which has been booked exclusively by Moss Empires, has in Dorothy Meade an excellent principal. Her handling of "My Own Iona" is an artistic treat.

Arthur Stokes writes: "We are using the following numbers in our 'Red Riding Hood' panto., and finding them splendidly attractive: 'Down Texas Way' (sung by Betty Nevin), 'Far Away in Honolulu' (concerted), 'Ten Days' Leave (sung by George Hyam), 'When the Bells of Peace are Ringing' (concerted), 'Where the Black-Eyed Susans Grow' (sung by Genie Glen)." This panto. tour in the principal North of England halls promises to be exceptionally successful.

Lawrence Wright Co.

Now that pantomime has been produced everywhere, the firm are receiving by every post complimentary letters on the big success of their numbers, particularly the two which they predicted would be outstanding successes, namely, "Just Keep Marching Along" and "Love, Come from Your Hiding-place." The latter number is being featured by practically every show in the country. It had a wonderful send-off in Howard and Wyndham's fine pantomime at the Theatre Royal, Edinburgh, as sung by Miss Hebe Bliss, and what the Northern capital says as regards pantomime is invariably endorsed by all the other big towns. At Manchester Miss Florence Smithson gives one of her delightful renderings of the number, whilst at the Court Theatre, Liverpool, Miss Haidee D'Rance as principal girl is working it with special violin obligato. Besides Manchester, John Hart is using it in every one of his shows; and at Bristol it is beautifully sung by Miss Elsa Cowie. The Western town has also an opportunity of hearing it at the Royal, where it is being sung by Miss Hilda McCourt, together with Worton David and Horatio Nicholls's ballad, "When God Gave You to Me." At Nottingham Miss Queenie Finnis is working the number, while at John Hart's show at the Royal, Sheffield, the papers speak wonderfully well of Miss Alma Green's rendering. Miss Greta Mack, writing from the Queen's Theatre, Dublin, states that she made a big success of this number on production.

Reports to hand speak of the big success of "Just Keep Marching Along" throughout the country, and at Manchester it is extremely well rendered by Mr. John Morley; and Mr. Hart, rather than have a medley of songs as a finale, chose this to finish the show. In town, at the Stratford Empire, this is easily an outstanding song success of the production, whilst letters and wires from Bristol, Birmingham, Preston, Accrington, and Newcastle all speak of big receptions for this song.

Osborne and Co.

Messrs. Osborne and Co., Ltd., are well to the fore in this season's pantomimes. "My Home in U.S.A." being one of the biggest hits in Glasgow, London, and the Midlands. Mr. Howard Flynn is to be congratulated on writing such a fine number. The same composer's splendid song, "The Aviator," is also in great demand.

Another big Osborne song is "You Can Always Come Back to Me." This song is being featured in several first-class pantos. by the best artistes, and they are all of the same opinion, that it is one of the "prettiest chorus songs of the year."

Messrs. Osborne not only look after the vaudeville artistes in the selection of their songs, but also feature some charming ballads for the concert platform. "There is a Star in God's Heaven, My Dear" (sung by Mr. Herbert Cave at the Queen's Hall concerts), "Love's Own Rose," "Alone on the Desert," "At the End of the Vale of Shadows," &c., &c., being some of their new issues.

Alfresco folk are already applying for "Sarawak" (Oriental love song), "Any Old Times the Right Time for a Sailor," "It's All Through Love" (one of the best "rag" songs written this season, especially for concertedg), "Give Me the Blighty Girl," "To-night is the Night for Love," "I've Got a Girl in Pekin," "The Ruddy Platoon," and other numbers, making an excellent offering for the New Year.

Baisden.

the American talker on the wheel, was at the Victoria Palace last week. Closing a strong programme at each house, he gains a splendid reception for his decidedly original act.

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PROVINCIAL CENTRES.

[FROM OUR OWN CORRESPONDENTS.]

[Correspondents are urged kindly to send in with their next weeks reports a full list, with the name of the responsible resident manager, of the places of amusement in their districts. Cinema theatres, with an indication as to whether variety turns form part of the programme, should be included.]

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Messrs. Tom B. Davis and Philip Rodway; Asst. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—The pantomime, "Cinderella," is abundantly justifying the high estimate placed on it. Full houses have been the rule since Boxing Day.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Messrs. J. F. Graham and J. Hart; M., Mr. W. J. Andrews.—The Gilbert and Sullivan repertory continues to attract crowds of patrons.

REPERTORY.—P., Mr. Barry V. Jackson; M., Mr. J. Drinkwater; B. M., Mr. Bache Matthews.—"Trelawny of the Wells" is being revived here as an evening show, "The Christmas Party" occupying the boards in the afternoon. It is a well-proportioned performance of Pinero's fascinating work.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Fred Watson.—Mrs. Kimberley's new play, "The Pride of the Regiment," remains in possession here for another week.

[Photo., Dobs & Co., Liverpool.
MISS RENE RALF
Principal Boy, "Cinderella," Hippo., Lewisham.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane.—A capitally diversified all-variety programme is put on here. The place of honour in the bill is accorded to Clara Evelyn and Ivy St. Helier, who give one of those charming turns so perfectly chosen for the exploitation of their talents. Percy Honri is always assured of a warm welcome. Then there are Kirby and Hudson, whose accession to the concert hall stage is heartily acclaimed here as elsewhere. Jean Schwiller and his company, the Three Morrills, and others complete the programme.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Frank Raymond; Asst. M., Mr. Crisford Garton.—That irresistible ebullition of nonsense, "The House That Jerry Built," gives Lew Lake some rare opportunities for exercising the brand of humour of which he is a master. With him are such clever artistes as Bob Morris, Harry Lavers, Grace Lester, Leo Cud's Six Musical Navvies, and others. Beyond this the Six Q's give a well-assorted pierrot entertainment; the Sylphides Sisters contribute a thrilling aerial act; Betty Washington, the little Canadian violiniste, makes a hit, and Mario Kaym does a characteristic turn.

GAIETY.—P., Mr. B. Kennedy; A. M., Mr. W. H. Hebden.—Fred Wilson and company appear in "The Ace of Hearts," a sensational dramatic episode, and the show includes individual turns by G. E. Carnell, Minnie Oste, Dave Elliott, Lal Wyndham, the Famous Junes, Learlo, and Dan Conroy.

HIPPODROME.—P., Messrs. J. and W. E. Draysey; M., Mr. J. Draysey.—Joe Boganny makes things merry here with "Fun in a Bakehouse," in which he is well supported by other comedians. Further items include Foster Kershaw, Jim Nolan, La Cariella, and Spry and Monti.

Boots, The Chemists, 92, New-street; 167, Broad-street; 100-101, Smallbrook-street; 256-258, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

LIVERPOOL.

ROYAL COURT.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence.—"Red Riding Hood" is going along in right good fashion, and there is every promise of a successful career.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—The inauguration of several months' run of opera here by the H. B. Phillips' company has opened well, for public patronage has been surprisingly great since Boxing Day. Popular works, well staged and efficiently presented by a combination of carefully selected artistes, whose merit is established by experience of them, will certainly appeal to musical Liverpool as in past times, when Mr. W. W. Kelly established records for long runs of this particular class of entertainment.

[Photo., Hana.
MISS MAUD HARRIS,
Alice Fitzwarren, Kennington Theatre.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles.—Here Jason and Montgomery's "Sinbad the Sailor" pantomime is having a second week's run, due to its success.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; B. M., Mr. Max Jerome.—An excellent Christmas programme is being submitted here. Alternately, daily, "Fragments" and "A Midsummer Night's Dream" are in the bill. The former is as charming an entertainment as could be desired. Five ladies and five gentlemen constitute the company of artistes, and these provide a programme of songs, choruses, and humorous pieces—a musical potpourri cleverly arranged. The second part of the programme, entitled "What the Dickens," illustrates the dream of a Dickens' lover at the Marquis o' Granby inn. The various assumptions are clever. Respecting the revival of "A Midsummer Night's Dream," the management is deserving of praise for presenting Shakespeare's comedy in such admirable style. Among the outstanding performances are those of Mr. George Dewhurst as Bottom, Miss Dorothy Moody as Titania, and Miss Eileen Thorndike as Oberon. Master Roy Lennol, as Puck, displays sprite-like gaiety quite in keeping with the spirit of the part; Mr. Percy Foster, who produced the comedy, makes a quaint Quince; Mr. C. Haviland Burke and Mr. Reginald Gatty ably undertake the rôles of Theseus and Egeus; while the lovers are pleasingly impersonated by Miss Gertrude Gilbert (Hermia), Miss Doris Lloyd (Helena), Mr. Fitzmaurice (Demetrius), and Mr. O'Brien (Lysander). The singing and dancing of the children, trained in finished style by Miss Italia Conti, add considerable interest to the production.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners.—Owing to its satisfactory drawing powers last week, Mr. Albert de Courville's "Ocean Waves" revue is being kept here another six nights. Bert Coote, Jennie Hartley, Fred Edwardes, Joe Spree, and Elsie Trepass are in the company.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold.—A smart musical comedy revue, "Next, Please," is here, with Miss Dora Moorhouse's company, which includes Johnny McElroy, Cyril Burt, Young Mac, Joe English, Dora Moorhouse, and Doreen King.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. E. M. Hamilton.—A rattling good nautical pantomime, "Heave O!" commands much public attention. Included in Mr. Fred Allandale's company are Charley Harvey, an excellent comedian; Tom Jones, Rene and Rousby, John Doran, and Rene Ash. The variety part of the bill has the names of Harry Atkinson, musical mimic; and Sara Rosebury, Lancashire comedienne.

ROYAL PALACE.—M., Mr. M. Montgomery; R. M., Mr. Frank O'Toole.—Mr. and Mrs. Ernest Vaughan's company are here with "The Little Grey Home in the West," Mr. Vaughan and Miss Madge Douglas appearing in it.

OLYMPIA.—P., Moss' Empires, Ltd.; A. M., Mr. E. W. James.—The Drury Lane pantomime, "Puss in Boots," has caught on, and business is big.

HIPPODROME.—M. D., Mr. Walter de Frece; M., Mr. Oldbury Brough.—The popular Miss Florrie Forde continues to attract with her really clever pantomime, "Robin Hood." She is ably assisted by Reg. Bolton, Arthur Stratton, the Burnells, and Billy Doust.

GARSTON EMPIRE.—P., Garston Empire Theatre, Ltd.; L. and M., Mr. Bart Phœnix.—Top of the bill are Mr. and Mrs. J. Rice Cassidy in a sketch, "Kettie Carry On"; the Eileen and Mary Trio present an attractive musical act; James Bendon is a capable vocalist and siffleur; and Florence Jones pleases with her soprano songs.

Boots The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 45 to 47, Lord-street.

NOTTINGHAM.

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham; R. M., Mr. Wentworth Croke.—Pantomime, "The House that Jack Built." Notice will be found in another column.

GRAND THEATRE.—M., Mr. Frederick Monckton.—Pantomime, "Robinson Crusoe."

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. P. J. Brickwell.—A capital entertainment is provided this week, headed by those versatile artistes King and Benson. Alfredo rouses appreciative applause by his excellent violin solos. As hypnotist and illusionist Giordano gains approval. The Purcella Bros. prove a popular attraction in their songs and dances, while hearty acknowledgment is accorded the Real McKays, Scotch comedians; Harry Bedford, comedian; Agda and Co., entertainers; and Elsie Roby, comedienne.

ALFRED WELLESLEY

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THE SCOTSMAN.
"Mr. Alfred Wellesley as the Baron, the chief comedian, did splendidly, and was ably supported by . . ."

GLASGOW TIMES.
"The fun providing rests naturally on the comedians, and in this regard the pantomime is strong. Mr. Alfred Wellesley, a most resourceful comedian, plays the Baron with rich drollery; he is rarely off the stage."

GLASGOW MAIL.
"The Baron finds an excellent delineator in Alfred Wellesley, whose fin performance earns well merited applause."

GLASGOW RECORD.
"The Baron Shortocash (Alfred Wellesley), and his Page (. . .), are characters who provide the very best of laughter."

GLASGOW NEWS.
"Mr. Alfred Wellesley as the Baron does not worry unnecessarily about his impecuniosity, and is well worth the money which will probably be his for his spirited acting."

MANCHESTER CHRONICLE.
"It has not the slightest objectionable feature; it is pantomime in the truest and best sense of the word. Mr. Alfred Wellesley as the Baron kept the audience in roars of laughter."

MAY ERNE AND ERNE CHESTER

AT THE PALACE, BLACKPOOL.

May Erne and Erne Chester played the last week of the old year at the Palace, Blackpool. Coincidently they played the same hall the first week of 1917, under their old title of May Erne and "He" (Erne Chester). The "He," which was originally a managerial abbreviation of "He of the Voice," has been dropped from their description to avoid confusion with other turns. Their present successful act has been further strengthened by the addition of a quaintly humorous song, "Rankey Twankey," by Charles Osborne, which, together with "Notes on the Passing Show," "Sweet Bells of Home," and their latest "Patches," all from the same prolific pen, make the most powerful programme they have ever presented.

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HIPPODROME.—Licensee and M., Mr. Harry Lyons.—Mr. Walter Bishop's presentation here of "Dick Whittington" is replete with catchy music, beautiful dress and girls, gorgeous scenery, and a heap of legitimate fun. Miss Edna Latonne fills the name-part in delightful manner, and her versatility is shown in the songs "Ten Days' Leave" and "It's the Navy." Miss Lily Tando makes a charming Alice, and her song, "Oh, Johnnie!" rouses the audience to enthusiasm. The Emperor of Mr. Ben Watts is an outstanding feature for his fine use of an excellent baritone voice. Mr. Walter Bishop is the essence of whimsicality as Idle Jack, in which he is ably assisted by Mr. Ted Young (Cook), Mr. Herbert Wills (Fitzwarren), and Mr. Alf. Clegg (Mouser). King Rat has a capable exponent in Mr. Hector Gordon, and Miss Ethel Wensley daintily enacts the Fairy. The Sisters Montague dance cleverly and spiritedly, and Messrs. Noel and Nash help the merriment by their smart cross-talking.

Boots, The Chemists, 22, Goose Gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange-walk; 21, London-road; 181, Mansfield-road; 10, Lister Gate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare-street); 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, JANUARY 7, 1918.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.

Rehearsal at 11 a.m. for "Zig-Zag"

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Whit Cunliffe, Carrie Laurie's Juveniles, Denzilos Trio, Ermey and Rey, Jose De Morass, Cornalla and Eadie.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Barts Trio, Spalding and Vanguard, Herbert Cave, &c.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Company as booked.

ALEXANDRA THEATRE, STOKE NEWINGTON.

BROADWAY T., NEW CROSS.
Picture entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Betty Washington, Alexander's Empire Opera Singers, Talbot O'Farrell, Meteor Trio.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Sam Stern, Marie Kay, Ford & Urma, Tom E. Hughes.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Company as booked.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 12 noon for:—
Angel Blanco, Tilbury and Vere.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Sam Barton, Rennie and Roxburgh, Billy Wells and Eclair Twins, Ernest Shaud.

EMPIRE, GLASGOW.
Rehearsal at 1 p.m. for:—
Alfredo, Alice Lakin, Chas. R. Whittle, Marie Louise and "Bo," The Mountfords, Alf. P. James in "The Strike," The Poppescus.

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Havanna Troupe, Harry Bedford, Shawlene, Marcelle and Partner, Winifred Ward.

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Marie Ambrose, Fred Keeton, Haley's Juvenile, The Edwardas, The Mandos.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Martin Henderson, Nellie Sylvester, Two Delights.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Company as booked.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Company as booked.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
West & Co.'s "There's a Long, Long Trail," Syd Sydney, George D'Albert, Three Canadians, Four Clovelly Girls.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Company as booked.

GRAND PICTURE HOUSE, WALSALL.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Lawrence Wright Ensemble, The Joannys, and company as booked.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Company as booked.

NEW EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
My Fancy, Piccadillians, Evelyn Tyser, Teddie Lotto, Gicardo, Emeric & Alnslie.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
"Mother Hubbard."
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
"Seven Days' Leave."
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Babes in the Wood."
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
"Bubble and Squeak."
(Managing Director, Richard Thornton.)

EMPIRE HALL, WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End, (b) Suburban, (c) Large, and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.*
Mr. ERNEST WIGHTON, *Booking Manager for the Tour.*
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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR JANUARY 7, 1918.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Mark Hambourg, Violet Vanbrugh & Co., in "The Woman on the Window Sill," Lydia Kyasht, 2 Rascals and Jacobson, Ella Shields, Roxy La Rocca, Morgan and Burke, Walker's Juveniles, Ritchie Troupe, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE NEW MIDDLESEX.
Rehearsal at 12 noon for:—
"Frills and Drills."

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Campbell and Brady, Dainty Doris, Terry and Romaine, Bert Harrow, Belle Davis's Cracker Jacks, Frank Leo. Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Bi-Bo-Bi, Alice Hollander, Wieland, Frank and Vesta. Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Sylva Vandyck, Oswald Bernard, La Bas Duo, Armstrong and Howarth, Ida Long, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Loupe and Ladies, Fyne and Hurley, Rosie Lloyd, Brian, S. W. Wyndham, Arthur May, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 12.30 p.m. for:—
Dalmere's Table Circus, Bioscope.
And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—
Yelson Trio, Daunton-Shaw Troupe, Dan Rolyat, Ed. E. Ford, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Bob Anderson, Flora Crocker, Ackroyd and Lorenzi, Kenna Bros., Manuel Vega, Lois Conn, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Sisters Tremper, Nellie Wigley, Ernesto, Phil Ray, Victor and Leonard, George Prince. Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
De Busse, Austin Sisters, The McKays, The Merrills' "Bracelets." Biograph.
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NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

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STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.—

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Jan. 7, 1918

LONDON PAVILION.
Rehearsal at 11.30.
Marie Lloyd.
E. C. Rolls' presents "Any Old Thing."

OXFORD.
Rehearsal at 12.
C. B. Cochran presents "The Better 'Ole."

METROPOLITAN.
Rehearsal at 12.15.
Rossi's Musical Elephants, Tom and Marie Motramo, Spain and Jackson, Victor Kelly, Chris Van Born, Wilfred Burnand, Billy Housini and Co., Sisters Williams, Les Altos, Bioscope.

CHELSEA.
Rehearsal at 12.
Corson's Instrumentalists, "The Girls from the Golden West." Edward Edwards and Co. in "Fooling the Parson." Sisters Macarte. The Kavanaghs. Allen McKelvin. Ethel Newman. Eric Randolph. Vera Rooney. Bioscope.

EUSTON.
Rehearsal at 12.
George French. Terence Byron & Co. in "Simple Simon." The Castillians. Mervin & Pyde. Ethel & May. George Newburn. Foster Kershaw. Reg Faze & Page. Dora Dare. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Joe Elvin in "Cheering Him Up." Capt. De Villier's Airship. Charles Mildare. Leo Dryden. The Carruthers. Kitty Beattie. Lune and Shaw. Dung Sen Bros. La Crisetta. Bioscope.

EAST HAM.
Rehearsal at 11.
"The Lads of the Village."

TOTTENHAM.
Rehearsal at 2.
Walter Bentley presents "Odds On." Dora Lyric.

BRIXTON EMPRESS.
Rehearsal at 12.
Moss Empires, Ltd., present "Joy-Land."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Francis Letty presents "Bobo," including Ida Crispi. Claude Lester. Wally Pearce. The Bells. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Haldane Crichton presents "Monty's Flapper."

These Calls are communicated by the Management for the information of Artistes without prejudice.

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London: Published by WILLIAM ROBERT WILSON, at 35, Wellington-street, Strand, W.C., and Printed by Messrs. Love & Malcomson, Ltd., at Dane-street, Holborn, London, W.C. 1. Wednesday, Jan. 2, 1918.